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PRC

The Crash of a Power Girl

he Inside Story of
izzie Grubman's Crisis
t Conscience Point

y Alex Williams
d Beth Landman Keil

US:

Velcome to the *Ither* Hamptons

d don't you dare call
white trash

AMER: Blame this
cession on CEOs

OLFF: Can CNN
d NBC be saved?

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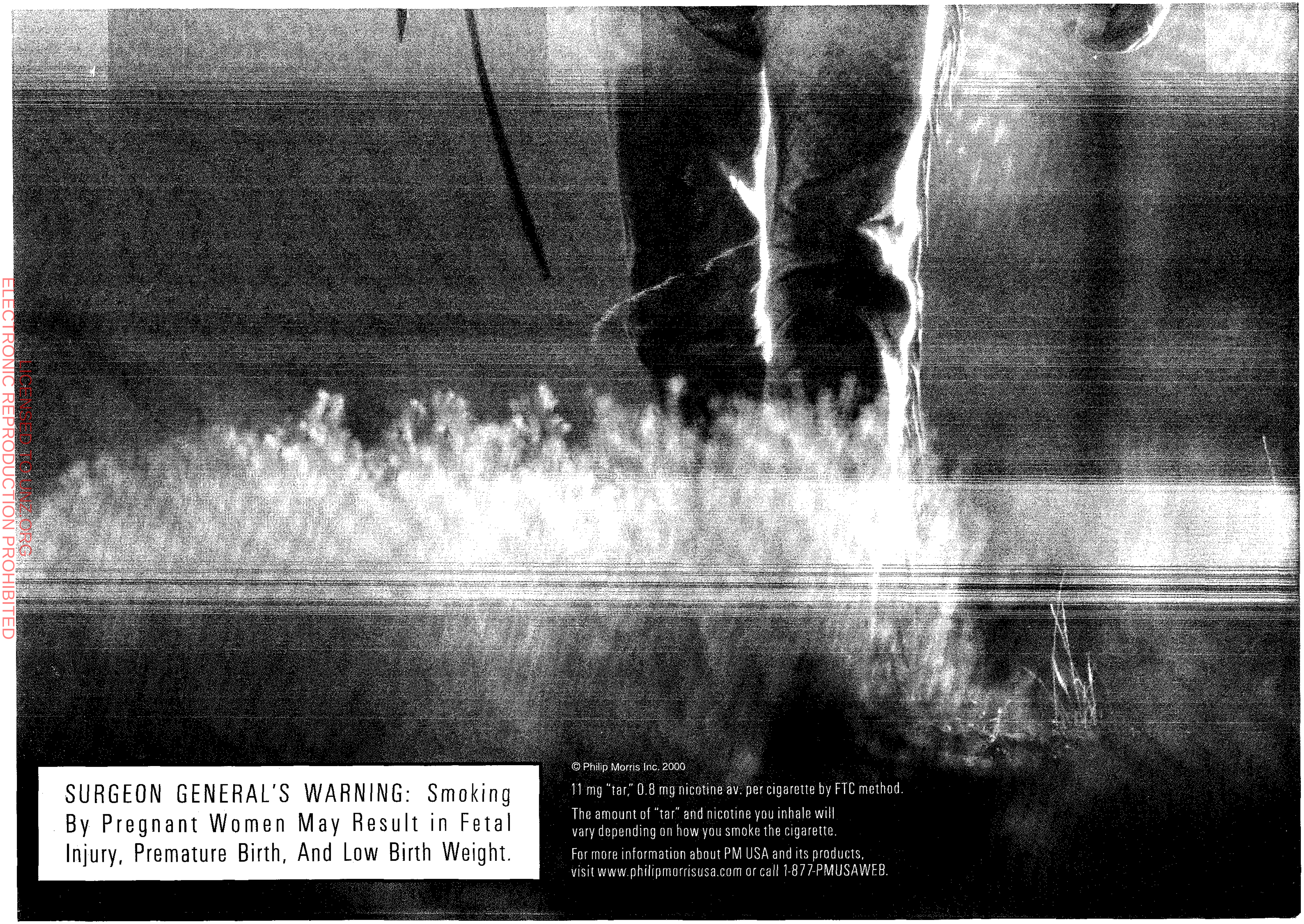

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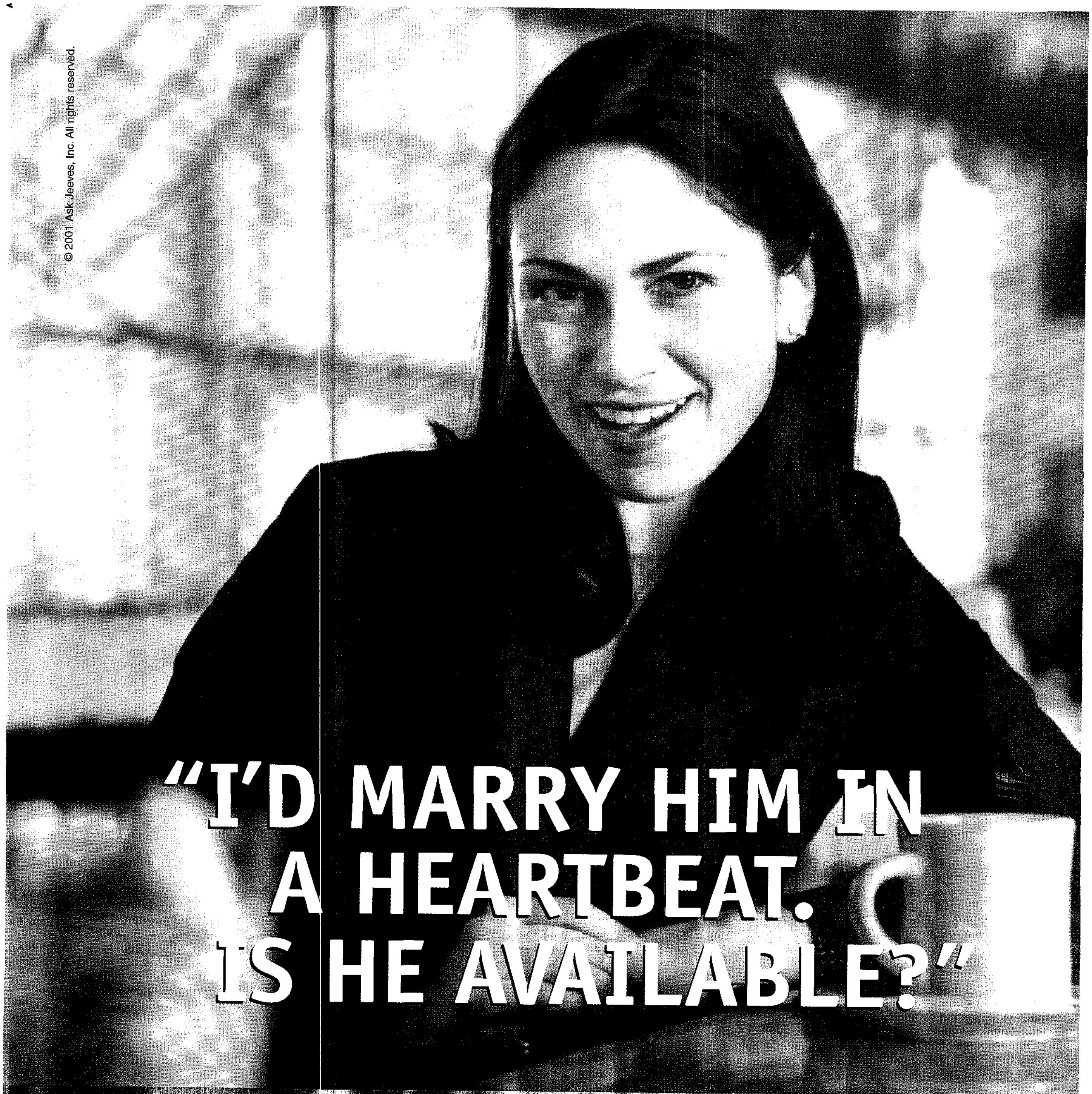

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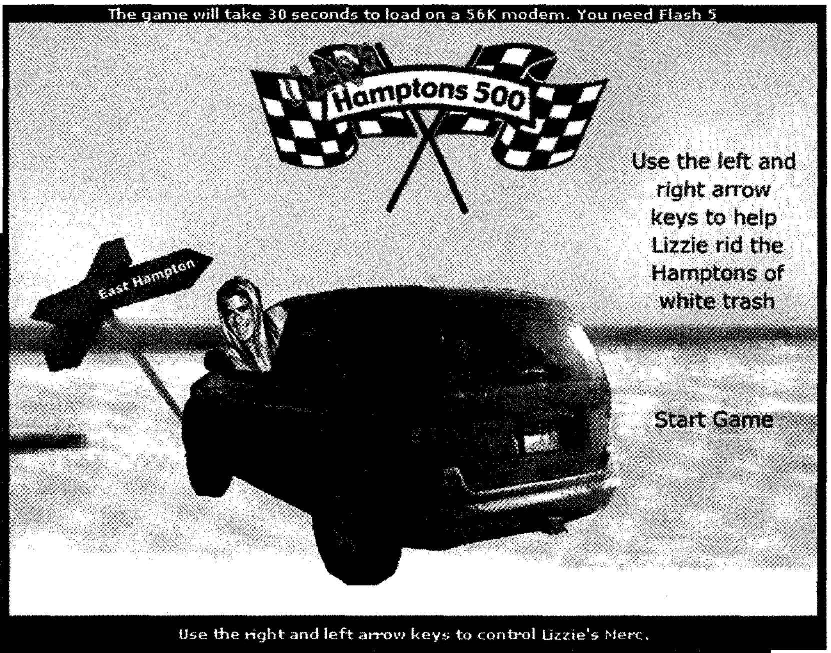

The game will take 30 seconds to load on a 56K modem. You need Flash 5

Use the left and right arrow keys to help Lizzie rid the Hamptons of white trash

Use the right and left arrow keys to control Lizzie's Merc.

> "The Hamptons as we know them **have burned down at last.**"
>
> —R. Couri Hay, society columnist, page 22

22 Lizzie in Reverse

By Alex Williams and Beth Landman Keil

The Grubmans—Lizzie and her father, Allen, the entertainment industry's superpower attorney—are as responsible as anyone for the maelstrom of wealth and celebrity the Hamptons have become. And with a moment's pressure on the accelerator of her Mercedes SUV, Lizzie brought that world into profound crisis (and, let's not forget, injured some sixteen people). An inside look at what happened that night, and at the *behind-the-scenes battle that's raging fiercer than ever.*

28 A Family's Grief **By Jennifer Gould**

When Ylli, Agron, and Mehmet Bytyqi volunteered to go to Kosovo and fight with other Albanian-Americans against the Serbs in 1999, their father was proud: "I wish I'd gone myself," he says. But now that their bodies have been unearthed in a mass grave, he's devastated: *They didn't die in combat but were executed after the war* ended—possibly because they were U.S. citizens.

30 Summer in the Springs **By Greg Donaldson**

The Springs—the East Hampton hamlet that's the sole remaining bargain on the South Fork—is a world away from Lily Pond Lane and Conscience Point (the last time a famous resident got into serious car trouble here was when Jackson Pollock spun fatally out of control in 1956). Or is it? As real-estate prices soar, and south-of-the-highway summer people creep in, locals—from artists to struggling baymen—are feeling besieged.

36 Split Personality **By Derek de Koff**

On TV, actor Christopher Meloni is already a switch hitter, playing sensitive sex-crime detective Elliot Stabler on *Law & Order: Special Victims Unit* and sexually carnivorous inmate Chris Keller on *Oz* (sometimes with only a two-hour nap in between). But the new movie *Wet Hot American Summer* may be his biggest challenge yet: a comedy.

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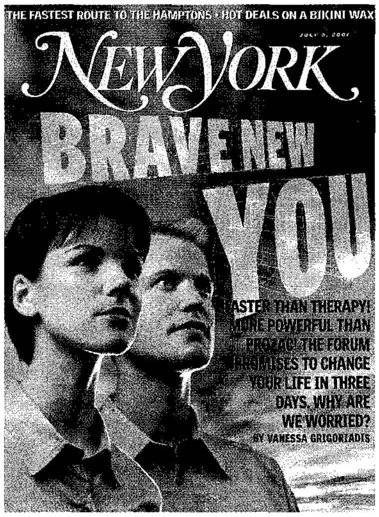
Letters

> “Three straight days in a therapist’s office would cost ten times as much and be significantly less entertaining.”
>
> —Michael Martin

The Great est?

I just finished your article on Landmark Education [“Pay Money, Be Happy,” by Vanessa Grigoriadis, July 9], and while you presented a good and interesting representation of the organization, I think you left out the most important aspect—the success stories. Like many of my fellow participants in Landmark, I may not always agree with the way they do things, but after seeing firsthand how Landmark technology has helped thousands of people to change their lives for the better—as they say, to live life powerfully and to live lives they love—I can’t argue with the results.

Robin Kerr, MANHATTAN


THE FASTEST ROUTE TO THE HAMPTONS • HOT DEALS ON A BIKINI WAX
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BRAVE NEW YOU
FASTER THAN THERAPY! MORE POWERFUL THAN PROZAC! THE FORUM PROMISES TO CHANGE YOUR LIFE IN THREE DAYS. WHY ARE WE WORRIED?
BY VANESSA GRIGORIADIS

I just know you will receive a ton of mail from participants in Landmark Education programs, most of it in passionate defense of the life-changing “technology.” The uniquely effective aspect of the Forum is simply its schedule. In a nonstop city like New York, where else can you go for a three-day time-out to indulge in guided introspection? I’m fairly certain that three straight days in a therapist’s office would yield similar breakthroughs, except the therapist would cost ten times as much and be significantly less entertaining.

Michael Martin, MANHATTAN

NEWYORKMAG.COM Check out our Website, where you can search back issues like “The Best of New York,” “Holiday Gifts,” and “52 Weekends,” as well as an extensive archive of critics and columnists. **LETTERS TO THE EDITOR** may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.

Like est, the Forum relies upon mind-numbing techniques that are cultlike. Ultimately, anyone who would allow a stranger to tell them that they cannot go to the bathroom has demonstrated an uncontrollable desire to be manipulated.

Rabbi Gary M. Bretton-Granatoor, MANHATTAN

I want to thank you for featuring the Landmark Forum. Although I found the article interesting, there were several gross inaccuracies. 1. Tootsie, who was featured in your story, called us to say that the article may have left an impression that she had doubts about her Landmark experience, when in fact she was and is a staunch advocate for both Landmark and its programs. 2. Landmark has strict policies for all program leaders regarding their interactions with our customers. Any program leader found to be inappropriate regarding a participant’s personal tragedies is subject to disciplinary action, including termination. Your article presented an anonymous source describing one of our leaders as callous and inappropriate. We believe this was untrue, and would never tolerate such an incident. 3. The characterization that our programs are “faster than therapy” and “more powerful than Prozac” could leave a reader with the impression that Landmark’s programs are in some way therapeutic in nature. Our programs are not therapeutic in design or methodology.

Harry Rosenberg, SAN FRANCISCO
CEO, LANDMARK EDUCATION CORPORATION

I participated in the Landmark Forum a year ago on the recommendation of my best friend and her family. This was not a place for healing or growing; it was one of denial and surrender. I watched adulterers convince themselves they did no wrong and rape victims take on the blame for their assailants. I commend Vanessa on her courage.

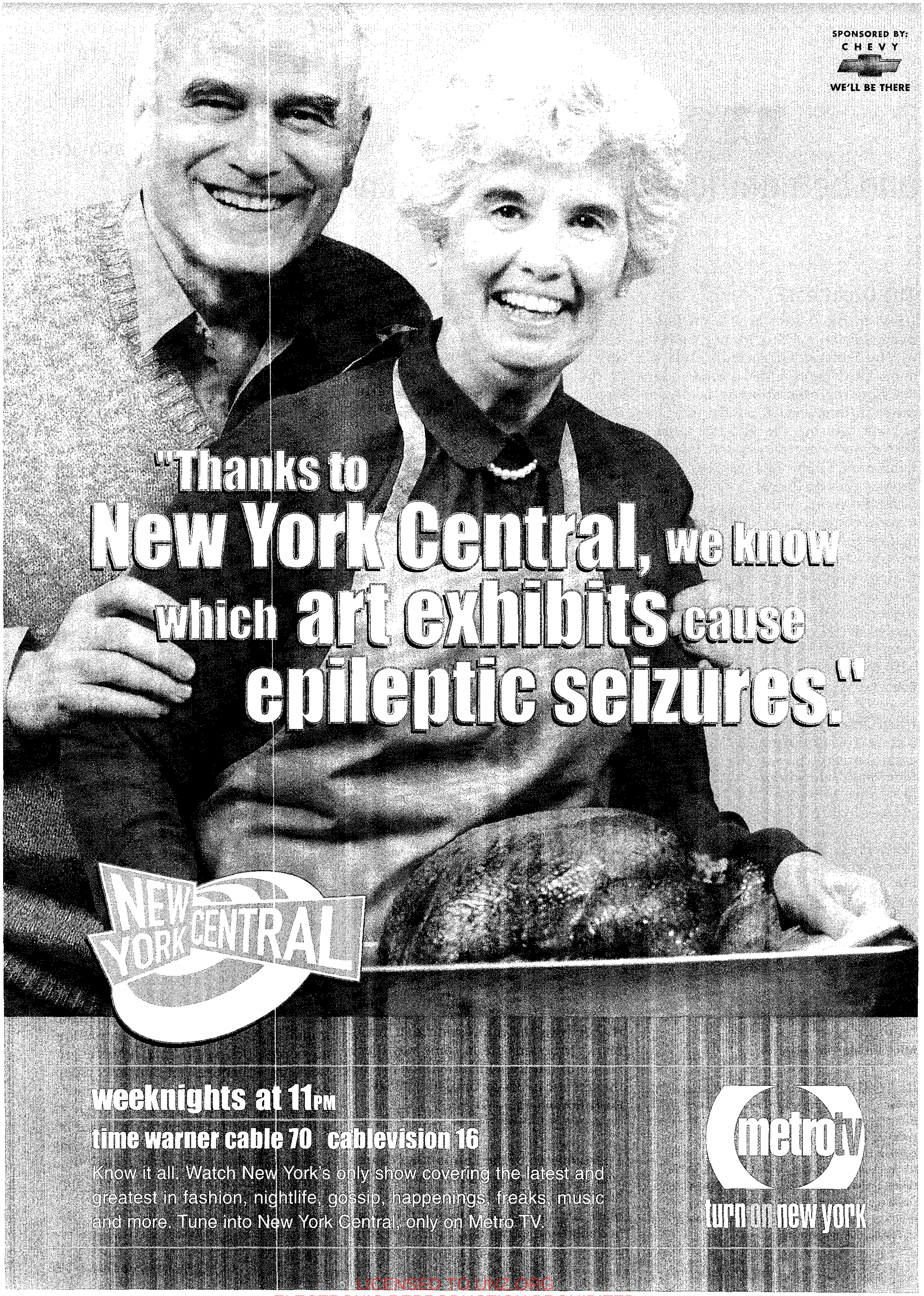
Sherri Langburt, MANHATTAN

I sympathize with the viewpoint of Vanessa Grigoriadis’s article, but there is at least one important misstatement of fact. *60 Minutes* correspondent Ed Bradley and I did a story ten years ago on Werner Erhard, the father of est and the godfather of the Forum. Our story made clear that Erhard, while representing himself as a glowing exemplar of what the human race could accomplish with a little est training, raped one daughter, sexually assaulted another, and otherwise physically abused members of his family. Referring to our story, Ms. Grigoriadis writes, “Two of Erhard’s daughters were accusing him of sexual abuse. (His daughters later recanted.)” In fact, the daughters who claimed to have been sexually assaulted by Erhard have never recanted, nor has Erhard ever challenged their claims—or our story—in court. This all may seem like yesterday’s mashed potatoes, but the persistence with which some true believers cling to the Erhard myth is stunning—and requires correction.

David Gelber, MANHATTAN
EXECUTIVE PRODUCER, CBS NEWS

You have made references to our organization that are false and extremely misleading. The Hunger Project is a well-respected global organization working in more than 2,000 villages across Latin America, South Asia, and sub-Saharan Africa. During the first years after our founding, we focused on education and advocacy work. At no time, however, did we claim or believe that hunger could be ended simply by creating awareness. *Mother Jones* did publish a critique of our initial efforts during the first year after we were founded (1978), but they never made the statement you attributed to them. Our 1978 income was $1.2 million, not $67 million.

John Coonrod, MANHATTAN
VICE-PRESIDENT AND CHIEF OPERATING OFFICER, THE HUNGER PROJECT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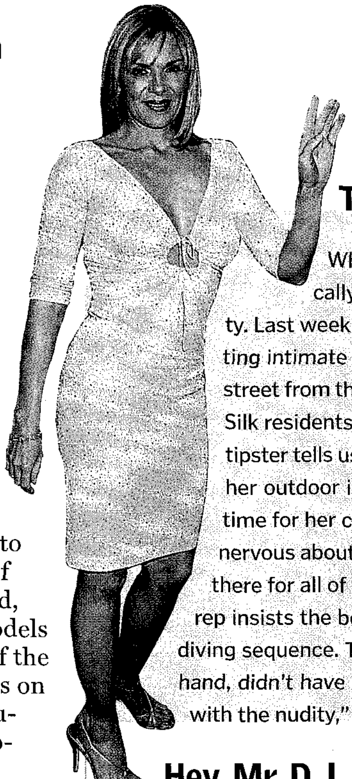
Intelligencer

By Marc S. Malkin



Ross Bleckner's Battle of the Bulge

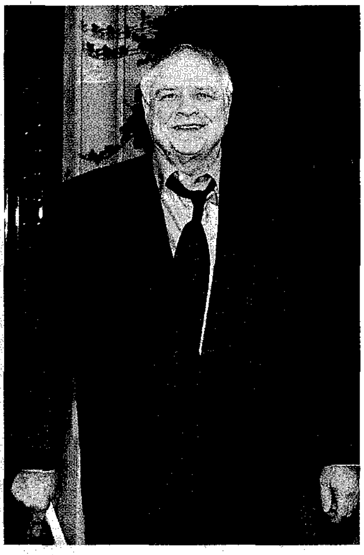
Ross Bleckner was looking for a little "more" from his male models at a recent shoot for the winter issue of the gay quarterly *Empire*. A source tells us that Bleckner, in an effort to pump up the virility of his first fashion spread, suggested that the models take Viagra. Fearful of the hours-long aftereffects on their anatomy, the prudent young models politely declined. Stylist **Stefan Campbell** did not confirm the Viagra suggestion but did say that Ross wanted some "more texture" in the front of their pants. "No pills were used," Campbell told us. "Believe me, some of the guys didn't need it." Bleckner could not be reached for comment, and *Empire* publisher **Matthew Bank** said with a laugh, "I cannot confirm or deny anything. No one from my staff was there."

The Naked Truth About Kim Cattrall

While no one could accuse **Kim Cattrall** of being bashful—she gets naked practically every week on *Sex and the City*—she apparently draws the line at public nudity. Last week, Cattrall was filming a scene in which Samantha Jones was—what else?—getting intimate with a man (played by **James Remar**) at Sky Studios' rooftop pool, across the street from the Silk Building in NoHo. With bright lights illuminating the nighttime set, several Silk residents got an eyeful. "People on the top floor with terraces have a bird's-eye view," a tipster tells us. "They were out there with their binoculars." But Cattrall had carefully planned her outdoor interlude. She not only wore flesh-colored panties and a bra but when it came time for her close-up, she had a body double step in, reports a spy on the set. "Kim was very nervous about doing the nude scene. She was not loving the fact that she was going to be out there for all of New York to see. Whenever she could, she jumped back into her robe." An HBO rep insists the body double had nothing to do with modesty but was a stuntwoman hired for a diving sequence. The rep even claims Cattrall never bothered wearing a bra. Remar, on the other hand, didn't have any problems putting on a show for the Silk Building. "He was more than fine with the nudity," our source says. "He was just prancing around naked all night."

Hey, Mr. D.J., Put a Record On

At least one person has been dropped from the "Area: One" concert tour—the guy in charge of D.J. **Paul Oakenfold**'s record collection. Oakenfold arrived at Jones Beach Theater on the second day of the tour's New York stop last week only to discover that the 120 albums he needed for his show were still sitting in his hotel 35 miles away at 60 Thompson in SoHo. Luckily, when an Oakenfold assistant called the hotel, **Stephan Kaliscuk**, a 60 Thompson employee who also happens to be a part-time D.J. and a huge Oakenfold fan, answered the phone. Kaliscuk got the albums, jumped in a Town Car, and headed for Jones Beach. But bumper-to-bumper traffic kept him from making it to the concert—featuring **Moby**, **Nelly Furtado**, **the Roots**, and **Incubus**—until after the arena's midnight curfew. "I felt like I let everyone down," Oakenfold told us over cocktails at the SubMercer. "Who would have thought this would ever happen?" Perhaps the only person smiling about the debacle was Kaliscuk. He rode the tour bus back to the city, where he was Oakenfold's special guest at the "Area: One" after-party at Spa.



Marlon Brando: Takes One to Know One

It's ironic that **Marlon Brando** chose to nickname director—and former Muppeteer—**Frank Oz** "Miss Piggy" on the set of their recently released movie, *The Score*. After all, it was Brando—who plays one of three burglars alongside **Robert De Niro** and **Ed Norton**—who needed to lose weight for the film. The Gym Source—the fitness-equipment-supply chain popular with high-profile calorie-counters like **Bill Clinton**, **Al Gore**, and **Jennifer Lopez**—got a call from Brando's office (on De Niro's recommendation) asking that a stationary bike be sent to the Montreal set. Gym Source owner **Richard Miller** insisted, however, that a mere bike wouldn't be sufficient for the oversized Oscar-winner and persuaded Brando's handlers to rent a treadmill instead. No word yet on whether he actually used it.

Mary Boone Won't Put a Lid on It

Diane von Furstenberg had some help going to the bathroom at the Mary Boone Gallery last week. During the Friends of the High Line benefit, partygoers were told that if they needed to use the lone bathroom at the West 24th Street gallery, they would have to be personally escorted. Not that **Mary Boone**

Photographs: top, Henry McGee/Globe Photos; bottom, David Niviere/Sipa Press.

doesn't trust her guests—the bathroom is located near an area that is under construction, and escorts were strictly for safety reasons. At least the bathroom monitors didn't have to remind patrons to put down the lid. Turns out that Boone's molded metal bowl is actually a prison toilet that doesn't have a lid. "It's stainless steel," a rep for the gallery explained to us. "It was the only one we could find that matched the stainless-steel bathroom."

Oh Brother! Madonna's a Fashion Victim

Madonna doesn't have much free time these days, what with her Drowned World Tour and all, but we hear she's already planning her next gig. She's expected to appear in her brother **Christopher Ciccone**'s feature-film directorial debut, a spoof of the fashion industry. Who will the singer-actress play? Herself, of course—in a scene at a fashion show. "All the publicists are freaking out before the show begins," a source tells us. "Out of nowhere, Madonna shows up. The publicists are all frantic. One publicist pulls out her cell phone and the phone flies out of her hand." The airborne cell ends up whacking Mrs. Guy Ritchie in the head. Madonna's rep confirms that the siblings are in talks: "Of course she's interested. But I don't think Madonna can see past this tour right now. It is the funniest script I've ever read."

Linda Evangelista's Back, Fur Sure

Linda Evangelista is on a roll. Not only has she been slated for the September cover of *Vogue,* but according to a source, the slimmed-down supermodel will be the face of the relaunched Blackglama-mink advertisements, "What Becomes a Legend Most?," the once-famous campaign that has featured such lookers as **Cher, Elizabeth Taylor, Diana Ross,** and **Barbra Streisand.** We're not that surprised about Evangelista's new job. The ad agency spearheading the fall campaign, Laspata/DeCaro, also created the 1998 *Leave It to Beaver*-inspired Kenar ads, starring—you guessed it—Evangelista.

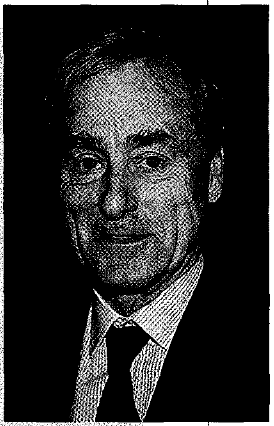
Have a Kneecap . . . er, Nightcap

Move over, Barbra Streisand—there's a new gay icon in town: **Tonya Harding.** Curiously enough, the fallen ice-skating queen is set to appear at Barracuda, the popular gay bar in Chelsea, on July 26 to help celebrate the watering hole's upcoming redesign by Jump NY. Why Harding? "Gay men have an affinity for women who have had their ups and downs in their lives," Barracuda co-owner **Stephen Heighton** tells us. "And she's certainly been through the ringer." At first, Harding's godmother and manager, **Linda Lewis,** wasn't too thrilled with the idea. "We told her we were a men's bar," Heighton says. "She was like, 'Where I come from, a gentlemen's club is a strip club.' We had to clear things up for her."

MORR THE BETTER: Hotel owner-restaurateur **Jonathan Morr**'s empire keeps getting bigger. His roster already includes BondSt, Republic, APT, and the Townhouse hotel in South Beach, and now he's opening a new eatery, called Theo, at 325 Spring Street in October. Chef **Spencer Black,** whom Morr discovered in Phuket, Thailand, will offer up "New York dishes with French and Italian accents."

YELLOW FEVER: We hear that **Deborah Yates,** who plays the mysterious "Girl in the Yellow Dress" in Broadway's *Contact,* will be twirling her way into a national tour of her own one-woman show. A rep for the Tony nominee, who created the role in 1999, confirms that the dancer is leaving *Contact* in early September but denies that there are plans for a solo project.

Where in the World Is Tina Brown?



If you happen to see **Tina Brown** wandering through Queens, please let her know that her husband, **Harry Evans,** is looking for her. Rather than deal with the usual Friday traffic out to the East End, Evans recently opted for the 4:06 express out of Hunterspoint Avenue Station in Long Island City. We spotted Evans pacing the platform, giving detailed directions to Brown and her driver on his cell phone: "The steps down to the train are right past an old newsstand!" A disheveled Evans hopped back on the train as the doors were closing. "Your mother has no sense of direction," he said with a sigh to their 11-year-old daughter, **Isobel.** Getting back on his phone, he told Brown to catch the next train and he'd meet her in Westhampton. "The driver must be an absolute idiot," he said. "He was a stone's throw away from the station." Settling into his seat, Evans cracked open a book he'd brought along for the ride (no, not **Judy Bachrach**'s *Tina and Harry Come to America,* but the paperback edition of **James Patterson**'s *Along Came a Spider*) and munched on apple slices from a Tupperware container. At least the 72-year-old Evans was able to get a break on the fare—he bought a half-price senior-citizen ticket.

With Catherine Townsend and Aric Chen.

Photographs: from top, Gamma Press Images; Robin Platzer/Twin Images; Andrea Renault/Globe Photos; Robin Platzer/Twin Images

Scene

Polo, Anyone?

True to form, the guests at the Mercedes-Benz Polo Challenge at the Bridgehampton Polo Club on July 14 studiously ignored the game in progress—when an injured player was taken off the field, there was nary a break in the happy, summertime din—and focused instead on the gleaming Mercedeses and, of course, one another. "This is sort of culture shock for me," said **Adrien Brody** as he surveyed the tangle of tan limbs, blonde locks, and giant hats. "I just got back from Warsaw." "Shut up!" screamed co-host **Denis Leary** as he began the celebrity auction. *"Shuuuut uuuup!"* And the crowd—**Kelly Klein, Casey Johnson,** and **Kate Capshaw** included—did. But not for very long.

AMY LAROCCA

Executive Appeal

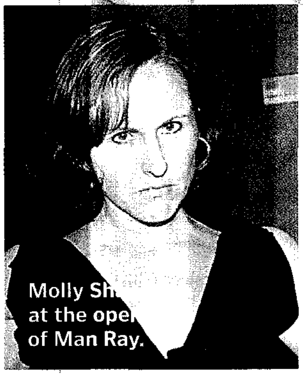
At the New-York Historical Society on July 17, the highlight of the evening came when former president **Betsy Gotbaum** introduced guest speaker **Bill Clinton** as *Richard Nixon*. But a bronzed and dapper Clinton ("God he looks brilliant—so thin!" cheered one gentleman) was unfazed as he launched into a speech on early American history. **Stephen Baldwin** scratched his chin pensively throughout. When current Historical Society president **Kenneth T. Jackson** brought up education, Clinton revealed that his greatest White House regret was not doing more for public schooling. Afterward, one guest expressed some regrets of his own: "I wish he had said something about the mayoral race." "Oh, I just love him!" a prim lady countered. "I'd go to bed with him in a second!"

DAVID AMSDEN

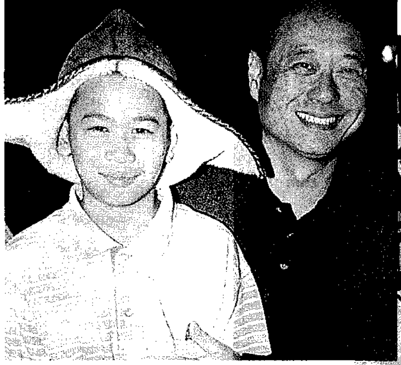
Photographs by Patrick McMullan

Landon Slane and Laura Aman at the Bridgehampton Polo Club.

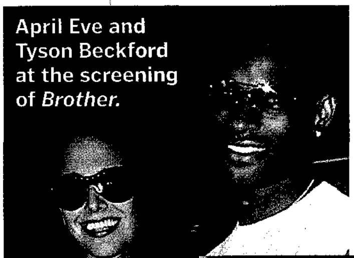
Stephen Trask, Miriam Shor, and John Cameron Mitchell at the Barneys Co-op store for the premiere of *Hedwig and the Angry Inch.*


Molly Sh at the ope of Man Ray.

Mason and Ang Lee at the bmwfilms.com party in Sag Harbor celebrating the premiere of *Powder Keg.*



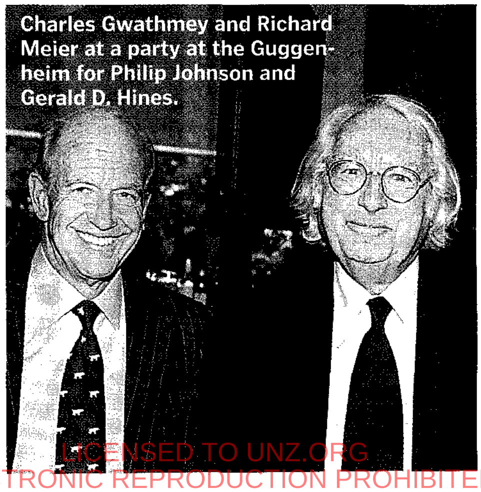
April Eve and Tyson Beckford at the screening of *Brother.*

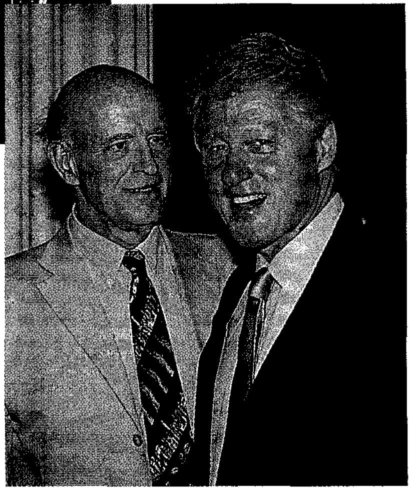


Cameron Douglas and Jennifer Gatien at Cherry for the Revlon/*Marie Claire* party.

Mark, Laurance, and Nelson A. Rockefeller at the Historic Hudson Valley's 50th Anniversary Celebration.

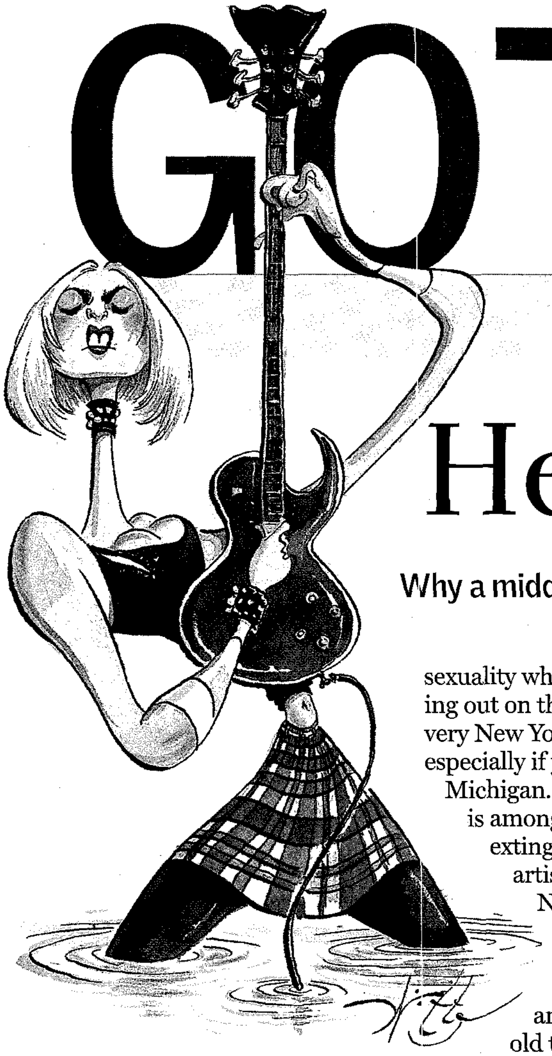
Charles Gwathmey and Richard Meier at a party at the Guggenheim for Philip Johnson and Gerald D. Hines.




Peter Boyle and Bill Clinton at the New-York Historical Society.

And it was to this city . . . that I always knew I must return, for it was mistress of one's wildest hopes—Willie Morris

GOTHAM



Her Kind of Town

Why a middle-aged Madonna still rules Manhattan. By Mim Udovitch

A specter is haunting New York. It is the specter of Madonna, who, no matter where she actually lives, is and always will be a New Yorker, just as Frank Sinatra was and always will be a New Yorker. For one thing, she has an almost preternatural ability to make fine distinctions of taste and judgment regarding clothing, art, and sexuality while always coming out on the side of cool, a very New York attribute, especially if you're from Michigan. For another, she is among the now all-but-extinguished class of artists who moved to New York to invent themselves, when it was possible for an 18-to-20-year-old to live in Manhattan, doing nude art modeling or waiting tables or working in a record store.

Those days are gone. I blame Rudolph Giuliani, and I curse him into a hell where he will have to spend all eternity listening to "The Black Angel's Death Song" by the Velvet Underground. New York is no longer the automatic destination for would-be transgressive artists, which makes me sad. But Madonna, who has over the course of her career moved the goalposts on the field of transgression, is coming home to play Madison Square Garden for five nights starting July 25. And that makes me happy.

Madonna justifies our love. The list of individuals who by sheer force of will and intelligence have changed the world's perception of some key feature of existence over the past century or so is very short, but on it I would include Einstein, who changed the way we see time; Freud, who changed the way we see self; Marx, who changed the way we see class; and Madonna, who changed the way we see Madonna. This might seem like a slight accomplishment, but it's not. It's huge. Madonna, in becoming Madonna, and in never ceasing to pursue this aim as a progressive, lifelong work, proved that by changing yourself, you can change the world, and make boatloads of money while doing it.

She has, for eighteen years, made records that are at least good, and sometimes great. There are, of course, those who don't and never will see that when it comes to talent, Madonna stands on her record(s), who believe that Madonna is basically just an excellent bargain-basement shopper, making those fine distinctions of taste and judgment to vampirically absorb the talent of others. We pity those people. They will never understand New York. They will never have the joy of knowing that Madonna is the true King of Pop.

Where Does the Material Girl Get Her Material?

Is it just us, or have you noticed that Madonna's lyrics often riff on New York's most memorable moments?

1984	1993	1997	2000
Bernhard Goetz shoots four teenagers on the subway.	Rudolph Giuliani becomes mayor.	Allen Ginsberg dies.	Bill Clinton moves to New York.
Boys may come and boys may go *And that's all right you see* *Experience has made me rich* *And now they're after me* —"Material Girl"	*If I'm in charge and I treat you* *like a child* *Will you let yourself go wild* *Let my mouth go where it wants to* *Give it up, do as I say* *Give it up and let me have my way* —"Keep It Together"	*Vunde gurunam caranaravin* *de Sandarsita svatma* *Sukhavabodhe* *Nihsreyase jangalikayamane* —"Shanti/Ashtangi"	*Nobody's perfect* *I was dishonest* *I will do my best* *Cool I am* *When I am with you* —"Nobody's Perfect"

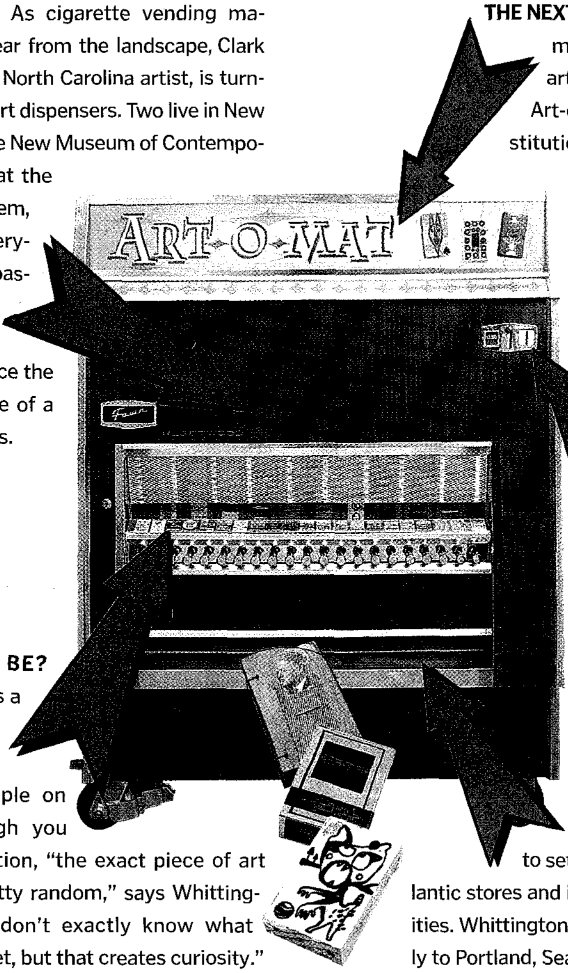
STEPHEN SHERRILL

Illustration by Michael Witte.

Object Lesson

What a Kool Idea

OUTLAW ART As cigarette vending machines disappear from the landscape, Clark Whittington, a North Carolina artist, is turning them into art dispensers. Two live in New York, one at the New Museum of Contemporary Art, one at the Whitney. In them, you'll find everything from oil pastels on wood to torched steel, each piece the size and shape of a pack of smokes.



WHAT'LL IT BE? Each artist has a compartment and, sometimes, a sample on view. Although you see a description, "the exact piece of art you get is pretty random," says Whittington. "People don't exactly know what piece they'll get, but that creates curiosity."

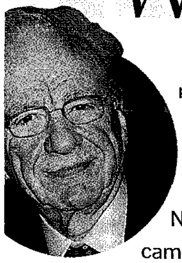
THE NEXT BIG THING The machines aren't making anyone rich, but young artists may not have other options. Art-o-mat "flies in the face of the institutionalized art-world power structure," says artist Diego Britt. And for the cost of a Frappuccino, buyers may be willing to take a flier.

ART SUPPLY Most works cost $3 to $5. Proceeds are split among Whittington, the (nonprofit) venue, and the artist. Sales are about 25 pieces per machine each month. Whittington says he'll "find a home for just about anything": He still needs plenty of art to keep up with demand.

ARTISTIC LICENSING The Whole Foods chain has agreed to set up Art-o-mats in several mid-Atlantic stores and is giving its cut to local arts charities. Whittington also plans to expand—most likely to Portland, Seattle, and Reno. SACHA COHEN

Raw Deal

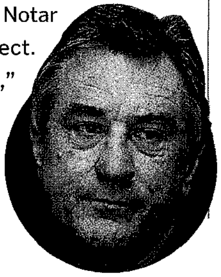
When Bobby Met Rupert



"You talkin' to me, Rupert?" Famously press-phobic actor Robert De Niro is pairing with media baron Rupert Murdoch to open a Sydney branch of sushi mecca Nobu. "Rupert and his son Lachlan came into Nobu and we had a meeting over drinks," says Nobu partner Richie Notar. "We've looked at some properties. If all goes well, we'll do a Sydney Nobu with the Murdochs."

The pairing makes for the weirdest of buddy movies. "He's a left-leaning man who despises tabloid journalism," marvels a friend of the actor. But Murdoch is only the latest of De Niro's co-stars. In Miami, De Niro and Notar are engaged in a game of Monopoly, opening a Nobu branch in the Shore Club hotel, owned by Ian Schrager rival Phil Pilevsky. Schrager, whose Delano Hotel happens to be next door, has nevertheless been in talks with De Niro about an art center in NoHo's upcoming Astor Place Hotel. In the eighties, Notar was chauffeuring Schrager to Studio 54, but he says the Miami venture was business as usual. "We didn't do it because we were taking sides," says Notar. "It was a great deal, and we still hope to do something with Ian."

De Niro may have forgotten Murdoch's pan of his film *Night and the City:* a "useless picture" with "no redeeming qualities." Notar has higher hopes for the project. "Maybe this is a good move," he says. "Murdoch probably wouldn't write anything bad about one of his partners."



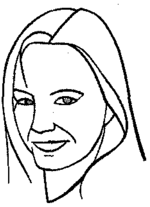
BETH LANDMAN KEIL

THE BIG QUESTION

Bloomberg has spent $8 million on the mayoral race. What's a better use for the cash?

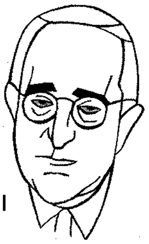
Nan Kempner, author, *R.S.V.P.:* "I don't think any of us are in a position to tell people what to do with their money."

Mayer Rus, design editor, *House & Garden:* "I'd annex Jeffrey and turn it into a home for all the tranny hookers chased out of New York during the Giuliani administration."



Thora Birch, actress, *Ghost World:* "Resurrect drive-in theaters in New York. They're needed once again."

Lou Dobbs, managing editor, *Lou Dobbs Moneyline:* "How about leather-and-mahogany upgrades to the subway cars he says he'll be riding once elected?"



Ben Stein, host, *Win Ben Stein's Money:* "Buy all copies of *The Rules* and *Men Are From Mars, Women Are From Venus,* and anything by anyone from the Indian subcontinent who claims to know anything at all about relationships, and throw them in a landfill in New Jersey."

Horace Madison, celebrity business manager: "He should put a portion of it toward a think tank to solve the city's problems. And we'd make him sign a 'stupid letter' saying that he knows he'll probably lose the money." JADA YUAN

Photographs: from top, Annie Schlechter; Robin Platzer/Twin Images; Armando Gallo/Retna. Illustration by Jessica Kasper.

May–September Romance

JANUARY
JULY

It's easy to fall in love when the weather's warm—but canny home buyers strike while the city is cold.

Shopping for seasonal bargains is as simple as it is age-old: parkas in spring, bikinis in autumn. But apartments? Yes, it's true: If you want a garden or a terrace, you might want to put off your purchase until the snow is falling.

"We price rental units with terraces 10 percent higher from May to September," says Citi Habitats CEO Andrew Heiberger. "We recently had a listing on Gramercy Park South with a garden that we rented for $4,500 a month. If it had come on the market in winter, we'd price it around $3,800."

Sometimes, the apartments just won't move at any other time. "I just sold the most creepy, decrepit 550-square-foot brownstone apartment in the West Eighties, simply because of its private, 650-square-foot garden," recalls Corcoran's Steve Friedman. "Some people didn't even want to walk in the front door—it was that rank. I sold it for $355,000, but it really broke down to $55,000 for the apartment, $300,000 for the garden." Corcoran's Kai Thompson tells a similar story: "I had a two-bedroom penthouse on Beekman Place with a beautiful 1,650-foot terrace. When it came on the market it was still gray and cold, and no one wanted to go out on the terrace—they just glanced at it from the living room. Everyone kept saying, 'When are you going to lower the price?' But I had a feeling that once the weather got nice . . ." Sure enough, come April, she got three offers within two days—all "extremely close" to the asking price of $3.6 million. (The same goes for public greenery. "When the park's got leaves in it, it's a much easier sell," says Heiberger.)

The other rule that holds is *Don't go shopping when you're hungry.* "People catch spring fever, and they think, 'Wouldn't it be great to have a garden?' " says Friedman. "But if you go look at a place with a lush garden, the chances of you closing before the first flake of snow are very slim. Really, if you want to be barbecuing in the summer, you should be buying in fall or winter." EMILY GITTER

Kitten Gets the Keys

The Lion Queen's New Den

Does Trump World Tower allow cats? Certainly, when the feline in question is **Jocelyne Wildenstein**, whose messy 1997 divorce from her art-dealer husband catapulted her memorably altered visage onto the tabloids' front pages. Wildenstein is renovating her townhouse at 82nd and Fifth—"I think she's going to put in a pool with a safari theme," says Douglas Elliman's Robert Haberman—so she's bought two adjacent places to live in for the duration, paying just a whisker over $3 million for 3,500 square feet. "It's a very international building, which is why she liked it," says Dianne Twersky, who, with Haberman, sold the apartments. Wildenstein saw them when they were still raw space, and they've since been fitted out. "She's got a very good architectural eye," says Twersky. "She probably will, after it's completed, do things to her very specific taste." *A nip here, a tuck there . . .* MONICA KHEMSUROV

Big Deals

TriBeCa

32 North Moore Street

2-bed, 2-bath, 1,700-square-foot condo. Ask: $1.070 million. Sell: $1.065 million. Charges and taxes: $820. Two weeks on market.

"They're *really* moving on up," says Halstead Property Company's Robin Horowitz of her buyers, a doctor and her husband moving from Astoria to a block they'll share with Ed Burns, Christy Turlington, and those cranky celebrities over at the Ice House. The couple were originally reluctant about TriBeCa, but Horowitz, along with her sister and partner Nancy, persuaded them to see this place. Now they'll have to learn to ignore the envious stares of their neighbors, who must be wondering how anyone got a two-bedroom on the block for a measly million. E.G.

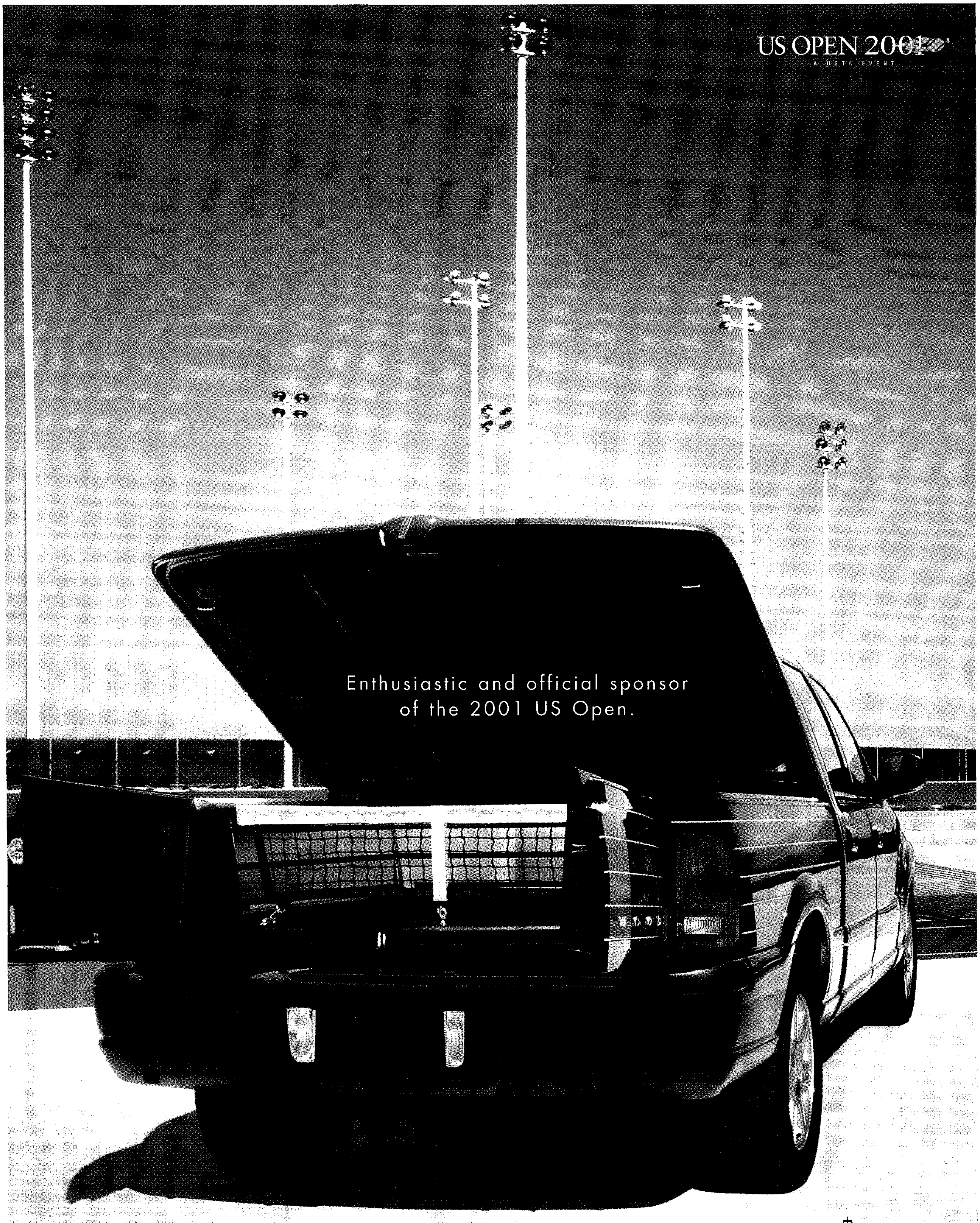
Upper East Side

190 East 72nd Street

3-bed, 3-bath, 1,750-square-foot co-op. Ask: $1.1 million. Sell: $1.05 million. Maintenance: $1,700. Six weeks on market.

Even though the Tower East has an in-house concierge, a dry cleaner, and a state-of-the-art gym, potential buyers weren't scrambling to get in. "The building has a land lease, so people are a little bit frightened," says William B. May's Margery Hadar, who brokered the sale. But that also meant a bargain, and these buyers took a chance on a fully renovated corner unit with a western sunset view. And they are a couple clearly willing to face the future unafraid: They're buying because they've just gotten engaged. JOY ARMSTRONG

Photograph: Andrea Renault/Globe Photos. Illustration by Sean Kelly.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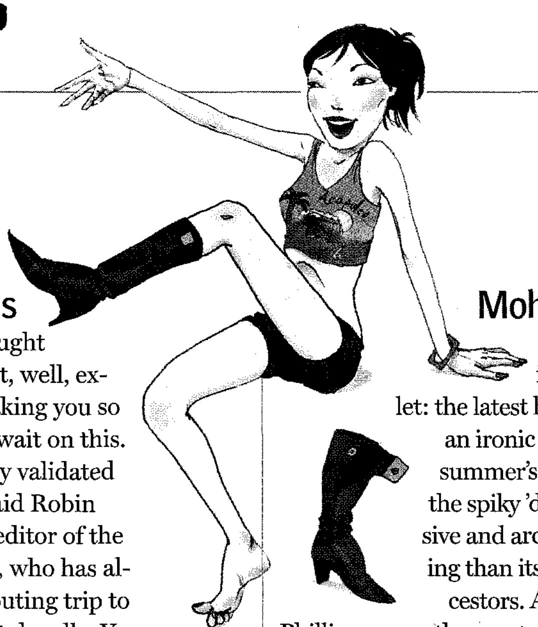
Style

AMY LAROCCA

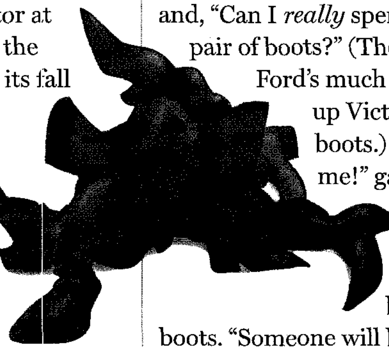


Brimming With Style

1968
Saharienne

If fall's ubiquitous cossack hat leaves you feeling like Yakov Smirnoff, relax. Another shape is gaining steam: It's wide-brimmed, floppy, and rooted in sources as diverse as safari gear and Jim Morrison. "This hat is very Chelsea-girl-rock-and-roll-sixties English," says Kym Canter, creative director at J. Mendel, of the mink hats in its fall collection (pictured, top). Fendi has done its own interpretation, in leather, reminiscent of the floppy suede hats favored by Dead Heads, while Yves St. Laurent's version (above) should remind customers of the house's 1968 safari collection. No matter the inspiration, however, all are paired, this time around, with plush, rich fur coats.

Boot-ylicious



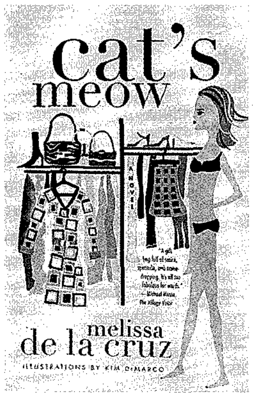
If you haven't bought your fall boots yet, well, excuse us, what's taking you so long? "You can't wait on this. It's the one clearly validated runway trend," said Robin Givhan, fashion editor of the Washington *Post*, who has already made a scouting trip to Jeffrey. "You can't dawdle. You just can't!" The city's most devoted fashion types are doggedly playing the ants (grasshoppers, after all, will find themselves bootless). "Am I more seditionary than equestrian?" they are wondering, and, "Can I *really* spend $3,900 on a pair of boots?" (The price of Tom Ford's much sought-after lace-up Victorian-meets-boho boots.) "You can't quote me!" gasped one fashion editor with a crush on Manolo Blahnik's buckled ankle boots. "Someone will buy my boots and take my size!" The most important thing to anyone who's ever met a StairMaster, however, is just finding one that'll fit over your calf.

Mohawk Trail

The mohawk is the new mullet: the latest hairstyle to stage an ironic comeback. This summer's incarnation of the spiky 'do is less aggressive and architecturally daring than its Clash-era ancestors. Actor Ryan Phillippe recently escorted his wife, Reese Witherspoon, to the premiere of *Legally Blonde* wearing an elegant blond mohawk. Rebecca Weinberg, stylist for *Sex and the City,* slipped into Bungalow 8 recently with a well-gelled version. Even girly-girls are getting in on the action. "Some things are just too frilly to wear with it, but mostly it provided a nice edge," says Mavette Maton, a diminutive mohawk-wearer. Back in the U.K., however, the look has already been deemed bollocks. Soccer champ and Posh Spice spouse David Beckham has shaved his off—too many copycats were turning up in the bleachers. MONICA ROY

Smart Set

Melissa de la Cruz



There's nothing the fashion world likes better than juicy tales of its own debt-addled victims. And this summer's beach-worthy entry is *Cat's Meow,* the debut novel by Melissa de la Cruz, an editor at Hintmag.com, the gossipy online fashion magazine. De la Cruz shares a few traits with her protagonist, Cat McAllister: Both have found themselves imprisoned in something by Fendi that was just too tight, and both had stints as child models. "I moved to the U.S. from Manila when I was 12," De la Cruz explains. "My dad had been an investment banker, my mom was a socialite, but then we suddenly had this suburban, immigrant life. I would read books by Jay McInerney and dream of some kind of return to glamour. This book is a campy fairy tale about all that." And so her heroine blows her trust fund on Dolce & Gabbana sandals, fails to land a job at *Vogue* (though she does coin the term *condéscending*), and falls for a tailor (she'd been aiming for royalty). "There's a lot of Filipino humor in there," De la Cruz says. "We see the absurdity in anything."

Photographs: clockwise from top left, Dasha Wright Ewing; Jen Lowery-Ulow/LFI; Neal Peters Collection; Henry McGee/Globe Photos; Dasha Wright Ewing; Noah Sheldon. Illustration by Philip Smiley.

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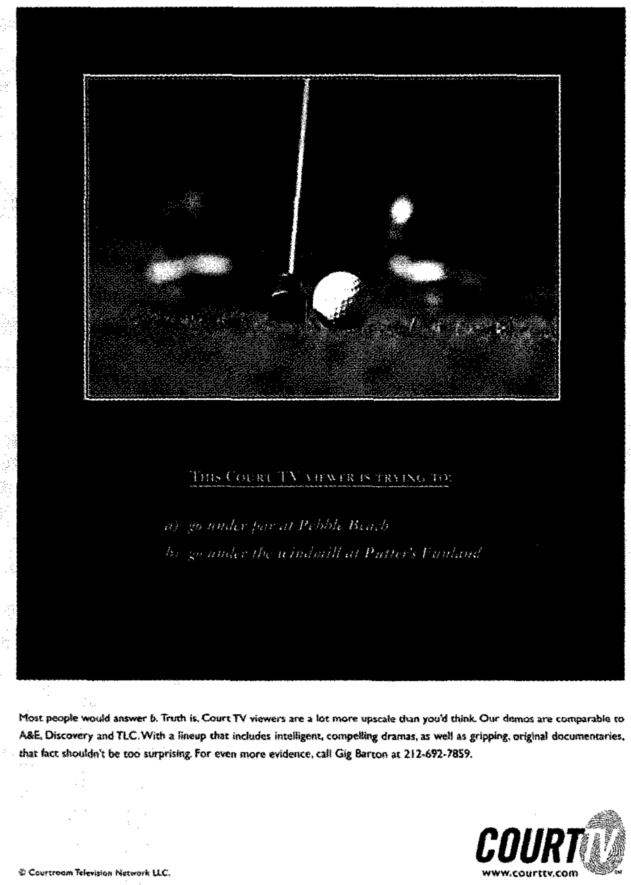

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Michael Wolff THIS MEDIA LIFE

TV Guise

Andy Lack's new job is to revive NBC, while his buddy Walter Isaacson gets to rescue CNN. But can a couple of old-school content guys really save television?

I'M IN A CONFERENCE ROOM ON THE 52ND floor of the NBC building in Rockefeller Center to talk to Andy Lack, who has recently risen from head of the news division to president of the network, about the future of NBC. But right away we start to talk about Walter Isaacson, who a few days ago had been promoted from editorial director of Time Inc. to CEO of CNN.

"It makes perfect sense!" Andy says in a fill-the-room voice. He has big, shooting eyebrows. He's wearing a dark blue shirt with tie askew, dark slacks, and slightly jarring beige shoes. He's an endearing show-off, you can tell ("Andy's a blast," says a friend of his I know).

"Putting Walter in is a brilliant move—they desperately need Walter!" His glee doesn't so much derive from putting down a competitor—although, no doubt, he's not unhappy that CNN has falling ratings and plummeting morale—but, I think, from the fact of cohorts rising together to take over the world.

Newsies: Ex-NBC News president Lack and former *Time* boss Isaacson.

Andy and Walter are longtime buds, two generals in the news business, and neighbors in Bronxville (David Westin, the head of ABC News, lives there, too). "Walter's wife, Cathy, is the godmother to my second son," Andy says in his embracing voice.

We talk about whether Walter will be moving to Atlanta. Although Walter will always tell you he's from New Orleans—and at a moment's notice will talk the southern talk and turn on some serious out-of-town charm—it is also hard to imagine anyone being more of the New York media world than Walter (although Andy himself, who also knows everyone who is anyone, comes close).

The idea of Walter's running CNN clearly amuses Andy—possibly because such an old-school print guy is coming over to television. But I'm sure it's also because media careerists are always amused by Walter's career moves. They just seem so nonrandom: rising, over 23 years, to the penultimate spot at Time Inc.; writing great biographies in his spare time (his bio of Benjamin Franklin, whom Walter has recently been comparing to his current bosses, Gerry Levin and Steve Case, is on hold); playing media chess twenty moves ahead of everyone else. It *must* be smart if Walter's doing it.

Which Andy may take some comfort from, because it's hard to think of two guys less formally prepared to do what they're about to be doing.

NEWS GUYS, NO MATTER HOW CLOSE THEY come to power, don't usually get the power themselves. They don't run nations or corporations—but watch, warily or admiringly, the people who do. In a logical world, there would be a GE 'droid running NBC and a Pittman clone managing AOL Time Warner's CNN.

Of course, that was before the media world changed and news and information "became so vital to our portfolio," as Andy describes NBC's collection of programming and cable channels. News, or nonfiction programming, which had once been the loss leader of television, is now the most valuable currency of the current television age—if only because it's cheaper than sitcoms and hour dramas to produce.

So having news credentials may be better than having gone to business school.

At the same time, neither Andy nor Walter is *just* a news guy. I don't think that just *any* news guys could have gotten these jobs. It's not like Murrow, were he 50 and living in Bronxville, would have gotten the job. Andy and Walter are *new* news guys. Soft news. News you can use. News that tells a story. They're news-product guys—they can match the news to the market.

Under Andy, *Dateline,* with its "storytelling" mix of consumer exposés and real-life crime dramas and survivor sob stories, became the mainstay of the NBC schedule. It's news, but in the largest, broadest, most entertaining sense. *Time,* which Walter edited for five years until stepping up to be the Time Inc. editorial director six months

Photographs: from left, Najlah Feanny/Corbis Saba; Kim Kulish/Corbis Saba.

ago, went from being a why-is-this-thing-still-around news magazine to a general-interest health-religion-entertainment-human-interest packaging machine—from *Time's* many Columbine issues to its famous too-much-homework cover.

It's packaging skills that may be the all-important credential.

There are even NBC people who say that what really convinced GE's CEO-elect, Jeff Immelt, that Andy Lack was the man for the job had nothing to do with news—they clicked because way back in Andy's career, before he got into news, he was at Benton & Bowles (with, he tells me, *Law & Order's* Dick Wolf), working on the "Please Don't Squeeze the Charmin" Mr. Whipple account.

"It's all about unlocking value," Andy says, talking non-news talk.

OF COURSE, IT'S POSSIBLE THAT ANDY AND Walter are being allowed to run networks because the guys above them—Jeff Immelt and Bob Wright at GE, and Jerry Levin, Bob Pittman, and Jamie Kellner at AOL Time Warner—don't think that running a network is as important as it used to be.

Networks at Andy and Walter's level (as opposed to the more abstract strata of men who engineer massive distribution shifts) are just content producers—and content hasn't been king in a while. NBC, after the departure of GE's media-loving Jack Welch, and especially if the Winter Olympics are a success, may logically be sold to some *Über*-media company. And CNN, post–Ted Turner and post–Fox News, is just a cog, and an annoying one at that, in the AOL Time Warner machine.

I get tons of e-mail from disaffected people at dysfunctional media companies—nobody likes to vent more to the media than the media. The tone of my mail from CNN is rage that Time Warner fucked the company up, and now it's all coming apart. The tone from NBC is more existential: *What will become of us?* (Though one correspondent did point out that a bad day at NBC is still better than a good day at ABC.)

It could even be that some smart management person realized you don't want professional television guys (sales, finance, and affiliate guys) to be running the television business now, because whatever happens is bound to be a disappointment for them—and you don't want depressed executives bringing everybody else down. All numbers in the television business will get smaller—that's the only certainty. The television business is a hardscrabble business. Which is why the content guys are getting a shot, because they don't know that it's all downhill. I'd even argue that television, with its ever-more-specialized topics, smaller and smaller audiences, more and more complex distribution routes, increasingly meager profits, and its ever-expanding dial of choices, is the new print—which, for television people, is possibly the worst news.

So what's in it for Andy and Walter besides the job titles and the dough?

As news president, Andy was faced with the daily (and for a news guy, thrilling) task of deciding what was important in the world; as head of the network, he'll be deciding if *Weakest Link* is on one night a week or two, and how *Fear Factor* can keep topping itself (there are millions of dollars in profit margin dependent on clever humiliations and gross-outs). As for Walter, I've heard him talk about television before, and judging from his I'm-trying-to-be-with-it tone, I really don't think he watches television much.

Neither guy is necessarily a natural.

"I can't help thinking that Andy and Walter have both made **a sort of devil's bargain**. They'll use their Serious News Guy reps to front for the fact that they're running **dumb-it-down businesses.**"

I'M TEMPTED TO THINK IT'S HUBRIS—THAT Andy and Walter have both overreached.

When I catch up with Walter on the phone, in Atlanta, I remind him of a conversation we had a few months ago where he'd said, with what I surmised was regret, that he would never run an AOL Time Warner division. (Even for Walter, skill sets don't necessarily match ambitions.) "I guess I'd always thought the content guys worked for the business guys," he said.

Then too, I can't help thinking that they've both made a sort of devil's bargain. They'll use their Serious News Guy reps to front for the fact that they're running dumb-it-down businesses. For whatever news talents they might have, they're being employed now for their other talents—as semi-lowbrow packaging whizzes.

Getting on their bellies with Fox may be, in the end, what they've both been hired to do (something Tom Johnson, Walter's predecessor at CNN, seemed to have no heart, or talent, for doing).

But I also suspect that I'm not seeing the full breadth of the career moves here. That I'm stuck in an old idea of form and function. After all, so many of the careers that we planned on and are now stuck in have eroded or don't quite exist anymore (which is the real point of these e-mails from the disaffected that I get all the time). Even Walter, on track to get the job he'd prepared for all his career, the Time Inc. editor-in-chief job, the Henry Grunwald job, understood, I think, that this job doesn't exist any longer—you can't be the editor-in-chief of 64 magazines; you can't even *read* 64 magazines.

Andy and Walter, I think, have realized that they aren't really journalists anymore. They've mutated into a different kind of professional. Media-ists, I'll call them.

Being a media-ist has to do with having some finer understanding of the almost-impossible-to-understand function of a massive media company. In other words, Walter and Andy may get it, while the rest of us mostly don't. It's alliances, it's leverage, it's transactions, it's franchises, it's platforms and what all.

At NBC, for instance, there has been an important, and telling, change in vocabulary. The news division, if you're in the know, is called a nonfiction-production unit (sometimes a "multi-platform nonfiction-production unit" feeding content to myriad outlets). The point being distribution and convergence and modularity and interactivity, rather than just news. ("In a world where outlets are multiplying, we are multiplying faster," says Walter, finding the optimistic note.)

I sense in both Andy and Walter an almost childlike desire, as well as an overachiever's drive, to expand their media-ist skills. Andy seems definitely interested in the "M&A stuff"—30 percent of his time, he guesses, will be devoted to buying and selling and building the portfolio. Walter, too, says his M&A team is ready to go (you've got to anticipate AOL may be in the market to buy NBC—and then there'd be an interesting Walter-Andy shoot-out).

So it isn't about journalism. In fact, it may not even really be about television. The Andy and Walter show is broader, vaster, more complex—demanding a whole new level of ambition, canniness, charm, and survival skills.

There are going to be some intense pool parties in Bronxville. ■

E-mail: michael@burnrate.com

Tucker Carlson THE NATIONAL INTEREST

Interngate: The Sequel

Fed up with sexual scandal, Washington has abandoned Gary Condit. His predicament is vulgar. But does that make him a plausible suspect?

IF YOU WORK IN CABLE TELEVISION, YOU may have prayed for it. But you never thought you'd actually see the same story line again in this lifetime: A doctor's twentyish daughter from California comes to Washington as an intern, falls for a politician twice her age, and confides the details to an aunt who lives nearby. The politician denies the affair, then admits it.

Newsweek documents a long pattern of womanizing. Before long, authorities are looking into charges that the politician has obstructed justice.

The parallels are remarkable—blessedly, ratings-enhancingly—but I'm more struck by the differences between the Monica Lewinsky saga and what is currently happening to Representative Gary Condit. Condit is facing his crisis virtually unarmed. He can't invoke executive privilege. He can't bomb Third World countries. He has no war room. His luck is terrible. Even his own flacks seem to bring him mostly bad publicity. Last week, "P.R. whiz" Marina Ein unintentionally got him on the cover of both New York tabloids in a single day.

Worst of all, Condit seems to have lost his friends. For critical weeks, fellow House Democrats said almost nothing in public about the scandal. Charlie Rangel finally weighed in, mostly to attack Trent Lott for attacking Condit. It wasn't a particularly vigorous defense. I asked Rangel if he would be willing to campaign or raise money for Condit in 2002. Rangel laughed. He didn't say yes.

Do Condit's colleagues privately believe that he committed murder? Do the police? Does anyone? Consider the evidence of Condit's guilt that has accumulated to date: Chandra Levy left her apartment for the last time without taking her handbag. This fact, according to political consultant and part-time criminologist Susan Estrich, is the key to the case: "The only two places I'd go without a purse," Estrich wrote in *USA Today*, "are the gym (which she had just quit) and the back of a motorcycle—something I don't ride, but Condit does."

There you have it: Condit did it. On his motorcycle. The proof is in the purse.

No wonder Condit hasn't been arrested yet. There is no evidence that he was involved in Levy's disappearance, much less her murder. Everybody knows this. Still, no one seems to feel sorry for him. Why? Perhaps because his story evokes bad memories. The era of sex scandals officially ended in Washington two years ago. Causing a new one is considered a vulgarity—a belch that smells like Clinton.

Prime suspect? Condit in the hallway of the Capitol.

Or almost like Clinton. The aroma this time is slightly different. This is the straight-to-video version of the Lewinsky scandal. Condit is Clinton played by an actor you've never heard of. You almost expect him to have a porn-star mustache.

Even the tabloid coverage has a grainy look. A couple of weeks ago, the tabs reported that one of Condit's former girlfriends once found two neckties knotted together beneath his bed. This was offered as proof that Condit is a practitioner of "kinky sex."

Kinky? Chicken blood is kinky. Batman costumes are kinky. The "anal-oral contact" famously listed in a Starr Report footnote is kinky. But neckties? Maybe in Modesto. In Washington—resolutely square, no-casual-Fridays Washington—they're yesterday's sex toy.

Which may be the real moral of the story: Sexual snobbery is at work here. News accounts portray Condit as a blow-dried cheeseball, a farm-team pickup artist in polyester pants. For all the reports of his widespread womanizing, Condit never comes off as a playboy. You can't picture him having an interesting affair, with travel and decent hotel rooms. It's easy to imagine him cruising for chicks in some racquetball club in central California.

And there are people who would like you to imagine it. The Levy family, for one. The D.C. police, for another. Both have motives for keeping Condit in the news. The Levys want the police to continue searching for their daughter. Intensive press coverage, they realize, is the quickest way to get the police to act. Stories about sex and congressmen are the most likely to receive intensive press coverage.

Photograph by Mark Wilson/Getty Images.

It makes a kind of sense. But it's still an ugly bargain. The next time you read a detail about Chandra's affair with Gary and think, "It must be hard for her family to see things like that in the newspaper," remember that if it weren't for the family, you wouldn't be reading it. We know that Condit and Levy had an affair because Levy's family confirmed it, then continued to feed the story with media interviews.

The police have an even more straightforward reason for tormenting Condit: ass-covering. The D.C. Police Department is legendarily bad. Washington cops bungle more investigations, solve fewer murders, get arrested for corruption more often, and shoot more people by accident than any American Police Department I'm aware of. Locally, they're a joke. (The good news is, they're rarely around, so you can usually drive as fast as you want in the District.)

Not surprisingly, the D.C. police screwed up the Levy investigation from the beginning. And that would have been the headline, if it weren't for Gary Condit. Condit gives the department perfect cover for its incompetence. Of course Chandra Levy is still missing, the cops imply; Congressman Condit hasn't fully cooperated.

Except that Condit has cooperated, and about as fully as anyone could. He has been questioned by investigators three times, with the juiciest details leaked afterward to the Washington *Post*. His apartment has been searched. He has given a DNA sample. When the cops wanted to talk to his wife about his mistress, Condit set up the interview.

Still, police pretended not to be satisfied. So Condit underwent a polygraph test, given by an examiner with 35 years of experience in the FBI. He was asked if he had harmed Chandra Levy or knew where she was. He said "no." The test indicated Condit was telling the truth.

The cops scoffed, dismissing the test as "self-serving" because Condit's attorneys set it up. A police spokesman said the department wanted a new test, this one administered by a current employee of the FBI. But if Condit had been able to beat one exam, as the cops implied, why wouldn't he be able to beat another?

Good question. Not that anyone asked it. Not that it matters. Condit has no plans to take another lie-detector test. It wouldn't help anyway. His life in Washington is already over. ■

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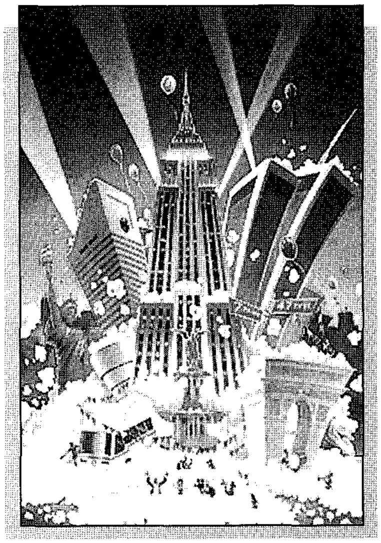
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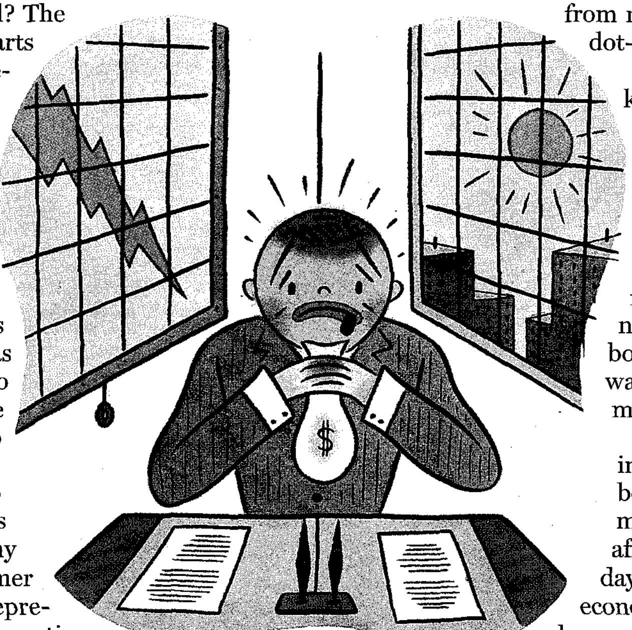
The Bottom Line JAMES J. CRAMER

Follow the Money

Consumers keep spending and the Fed keeps cutting interest rates—but we're *still* talking recession. What's up with *that*? For one explanation, try asking a CEO.

IF YOU'D TOLD ME THAT THE NASDAQ WOULD fall 68 percent in a year, I would've told you that the American shopper would simply stop spending. You kill the stock market, you kill the consumer, and if you massacre the consumer, you obliterate the U.S. economy. Every stock-market maven and economist in the country would reach that same conclusion.

Yet here we are with $4 trillion in market capitalization vaporized in one year's time, and what's happened? The consumer is on fire. Housing starts defy gravity and home builders report record numbers. Auto sales are revving up, and automakers are planning to increase production in the fall. General Motors is one of the strongest stocks in the Dow Jones averages. Same-store sales for retailers, the true gauge of spending, are running well above last year's levels as companies as diverse as Kohl's and Best Buy work hard to keep shelves filled with the hottest goods. You can't keep these stocks down!



So, then, why have we had to cut interest rates six times this year in order to get the economy moving again? How come consumer spending, which traditionally represents two thirds of the gross domestic product, hasn't resulted in better overall growth? Why, given the rosy shopping forecasts and the blossoming consumer confidence, are most market prognosticators, including those within the Fed, more worried about a recession than at any other time in the past decade?

Because the stock market's decline wrecked the hopes of *another* class of big spenders: America's CEOs.

While consumers keep gushing, the corporations have shut off their own spending spigots—despite massive declines in interest rates. Chief executives are panicked; their personal stock losses have translated into a buying paralysis, and they have clamped down on all sorts of spending, including travel, R&D, and, most important, technology spending (routers, storage, mainframes, fiber optics).

As long as their stocks were moving up, these executives kept buying and buying, knowing that if they ran out of cash, they could always tap the equity or convertible-bond markets. New companies could raise money at the drop of a hat in the initial-public-offering market and could finance any amount of capital goods with it. The faster they grew, the more likely their stock would go higher and the more equity they could sell to finance ever-greater expansion. If they thought they would run out of growth, they would just purchase a rival with their inflated currencies.

In the final years of the boom, financial managers created companies with the sole purpose of enticing a bid from another company that wanted to "grow into its market cap." I know dozens of companies that were started just so Yahoo or Cisco or Nortel or JDSU would buy them. And this fueled growth well beyond technology. We saw massive expansion of the financial-services sector, and the tech boom also produced dramatic increases in the real-estate and construction businesses as companies needed square footage for everything from new executive offices to space for dot-com equipment.

But the NASDAQ's 2000 swoon killed demand for just about every aspect of that growth, from office construction to brokerage volume. Now, with many tech stocks mired at the same level for almost a year, the cycle can't seem to be restarted by simple interest-rate reductions. After all, none of the tech growth was bought with borrowed money anyway. It was financed by the stock market, not banks.

How come we didn't see this coming? Because it has never happened before. Sure, in 1929, we had a dramatic fall-off, but the stock market affected far fewer companies those days. Bonds, not stocks, fueled most economic growth and wealth. It didn't happen with the crash of '87, either, as most of the stock decline was borne by old-line industrial companies. The 1990–91 recession barely dented the smaller-capitalization tech companies, as the banks and retailers led that retreat. Those came back quickly once the Fed crushed rates to

(continued on page 88)

TheStreet.com

Check out TheStreet.com's "10 Questions" feature this week. Jim Schmidt, manager of the John Hancock Financial Industries Fund, is on the hot seat. Available free of charge at www.thestreet.com.

Illustration by Michael Klein.

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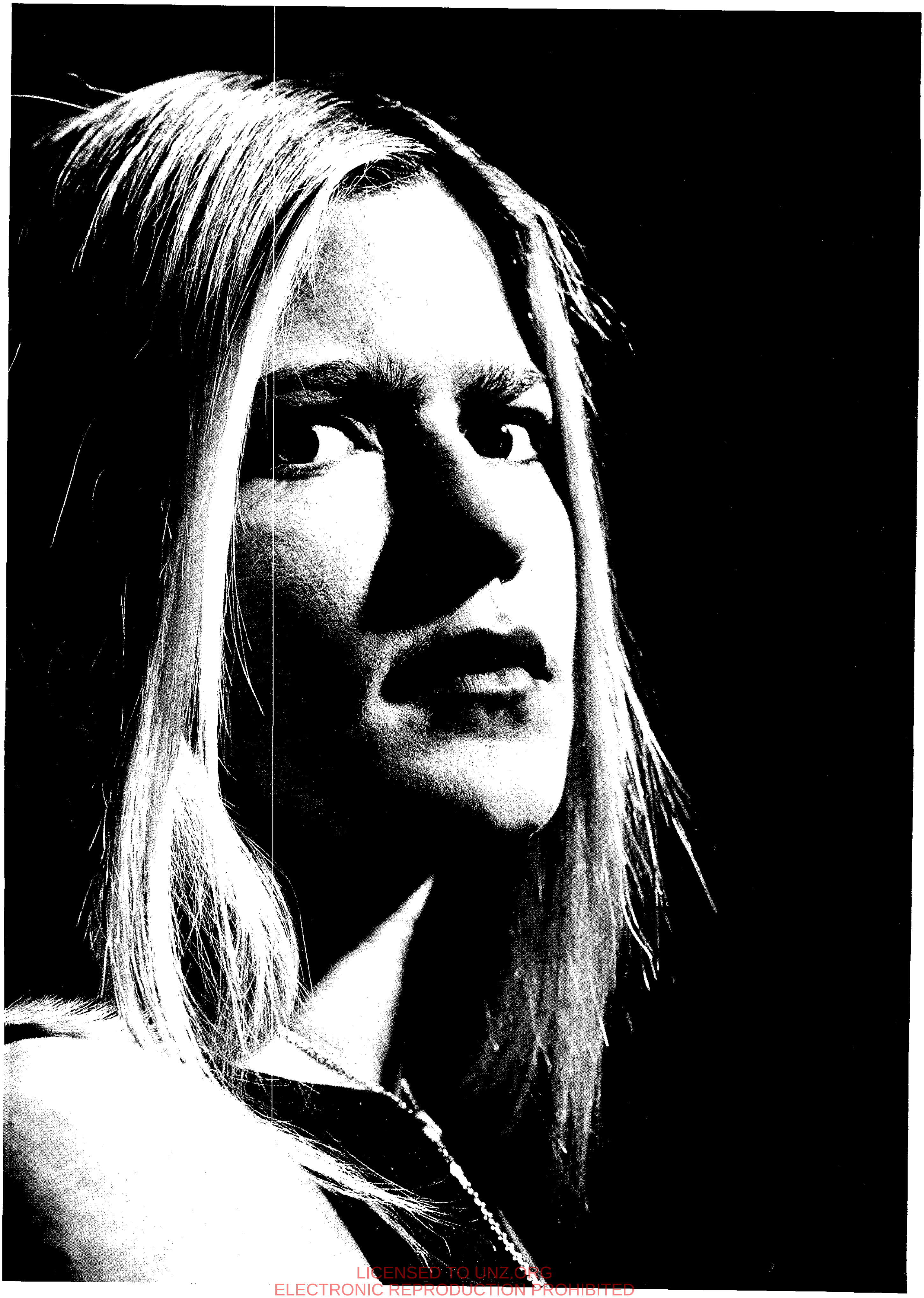


REVERSAL OF FORTUNE

LIZZIE GRUBMAN WAS A GIRL WHO HAD EVERYTHING: BURGEONING CAREER, GLITTERING SOCIAL LIFE, POWERFUL FATHER. AND WHEN A GIRL LIKE THAT GETS INTO TROUBLE LIKE LIZZIE'S CONSCIENCE POINT CATASTROPHE, THE WAR *REALLY* BEGINS. BY ALEX WILLIAMS AND BETH LANDMAN KEIL

THE VIEW OUT OVER THE ATLANTIC FROM A WATER MILL place like the one where Alex and Alexandra Von Furstenberg were holding their July 6 beach party isn't priceless, exactly, though for most people, it might as well be—prices start at maybe $5 million. And that night, the effect was particularly stunning—a near-full moon, framed by twin bonfires. "The moon was reflecting off the ocean in this long, brilliant stripe of light," says Paolo Zampolli, the Italian-born owner of ID Model Management, who had helicoptered out to the Hamptons for the party after a flight from Brazil, where he'd been attending São Paulo's fashion week.

The friends of "Alex and Alex" Von Furstenberg are the Hamptons' junior league—mostly well beyond affluent but just this side of famous. For boys, the uniform was khaki-casual. For girls, it was Hamptons cute—lots of white tops, sarongs, and strappy sandals. A moment of comedy came when two girls noticed they were wearing the same pair of $600 Cavalli jeans. For all the wealth, it was a low-key, homey event—even a little goofy. "There was a D.J. straight out of an eighth-grade bar mitzvah, playing eighties tunes," says a guest.

Lizzie Grubman arrived at the party before 10:30 in her brand-new Mercedes SUV, along with her usual posse: Dori Cooperman, who used to work with her, and Brenda Loughery, a business partner, along with Tara Reid, the midriff-baring star of *American Pie*. Grubman had already had an exceedingly difficult week. Earlier, she'd learned that her mother, who's been confined to a wheelchair with multiple sclerosis, had been diagnosed with cancer, which would require surgery the following Monday. A friend who'd had dinner with her earlier in the week says she could talk of little else and looked as if she'd been crying. "Her mother is dying," says another. "She's been sick for a long time under very unpleasant circumstances, so Lizzie's already been under a great deal of stress."

For Grubman, the Von Furstenberg party was a chance to unwind. Though a major publicist is never completely off-duty, these were friends. Lobsters were served at buffet tables near the beach. Then, as the sun began to set, many of the 200 or so guests huddled around the large bonfires, where they roasted marshmallows for s'mores.

Midway through the party, Grubman came into the kitchen for a plate of pasta. Zampolli said hello to her inside. "She was normal," he says, "nothing out of the ordinary." Some reports say she was drinking. Says a guest: "She was having a good time like everyone else."

A little after midnight, cops started ticketing cars outside, so the party broke up. Grubman was heading over to Conscience Point, one of her signature Hamptons accounts, to end the evening. Instead—in a crash that broke ankles and pelvises and spilled cocktails and launched upwards of $100 million in lawsuits—she may have ended a whole Hamptons era.

"I'm used to being in control in my business," says Lizzie Grubman, hunkered down in her Lafayette Street office, in her first interview since the incident. "It's so frustrating to sit back every day while people make these false accusations and spread rumors and draw awful cartoons and not be able to say anything because my lawyers have instructed me not to."

THE GRUBMANS, AS MUCH AS ANYONE, ARE RESPONSIBLE FOR THE modern Hamptons, in all their obsession with wealth and celebrity and their thrilling, stupefying social excess. Lizzie's father, Allen Grubman, is a singularity in the music business, the industry's sole superpower attorney. And that clout has made him one of the East End's prime celebrity nexuses.

Grubman is a man of almost cartoonish crudeness—an effect he amplifies with a comic edge. He revels in his working-class Crown Heights roots, in the fact that he came from so little and

PHOTOGRAPHED BY ERIN PATRICE O'BRIEN

has acquired so much. The Grubman family crest, he likes to say, should be an S with two lines drawn through it. He'll happily calculate for casual luncheon guests the burn rate of his Lily Pond Lane mansion: about $40,000 per weekend.

"The first time I met him at a tailor's," says an acquaintance, "he started shouting, 'You don't make enough money to be here.' A few minutes later, he takes out an American Express black card, which is moguls-only. You have to spend like $150,000 a year to get one. 'See this?' he says. 'It's the closest you'll ever come to one of these.' But he's just playing with you."

Grubman, 57, attended Brooklyn Law School, bootstrapping his way to the absolute pinnacle of his profession and a three-floor office in Carnegie Hill Towers. As a music-business lawyer, Grubman has often played both sides of the fence, representing a Sony artist like Springsteen while simultaneously representing Sony, and, miraculously, both sides will come out happy (except Billy Joel, who had a nasty legal dispute with Grubman over just such an issue). In the music business, it's a sign of weakness to have someone other than Grubman as your lawyer. And his music-business power has tended to help pull clients like Puffy Combs out to the Hamptons.

"IT'S FRUSTRATING TO SIT BACK WHILE PEOPLE MAKE FALSE ACCUSATIONS AND SPREAD RUMORS AND DRAW AWFUL CARTOONS."

Roots of power: Above, with ex Sasson, stepmother Debbie, and father Allen; right, with Jay-Z, Carson Daly, and Tara Reid at Moomba.

The Fourth of July weekend has always been a big one for the Grubman family. It was on Independence Day that Allen Grubman always threw his primary summer party at the Grubmans' Peter Cook-designed contemporary house just steps from the beach on Lily Pond Lane. It started out rather small but achingly exclusive. A crowd of maybe twenty Grubman intimates—people like Tommy Mottola, Martha Stewart, Ian Schrager, Calvin Klein, Jon Tisch—would mingle on the screened-in back porch over a catered lunch of lobster salad and grilled swordfish. The house, as usual, was immaculate, as was the rose garden out near the ocean—Allen's second wife, Debbie Grubman, a blonde, voluptuous Manhattan real-estate broker—supervised them assiduously.

Lizzie Grubman grew up having the likes of Springsteen and Madonna over for lunch, so fame was never a big deal to her. She radiated that sort of casualness to her clients and at her events. She was her father's daughter, in other words—loose, brash, forceful, unintimidatable. On the social circuit, she's not known as someone who parties every night, but she's certainly not a teetotaler—business and pleasure are inextricably mixed. Lizzie's sister, Jenny, is the analytic side of Allen, a hard-charging young attorney who works in her father's firm.

The sorts of skills Lizzie possesses, however, are not ones that produce prep-school success—quite the opposite. She was asked to leave three city prep schools: Horace Mann, Lenox, and Dwight. "There's always that one tough kid who's the ringleader. They'll boss everyone around," recalls one Horace Mann mother. "That was Lizzie."

In eighth grade, Lizzie was asked not to return to the school. At Dwight, she was known for her liberal use of her father's credit cards and her expertise about which East Side bars permitted underage drinking. Lizzie attended Northeastern University for two years but didn't graduate.

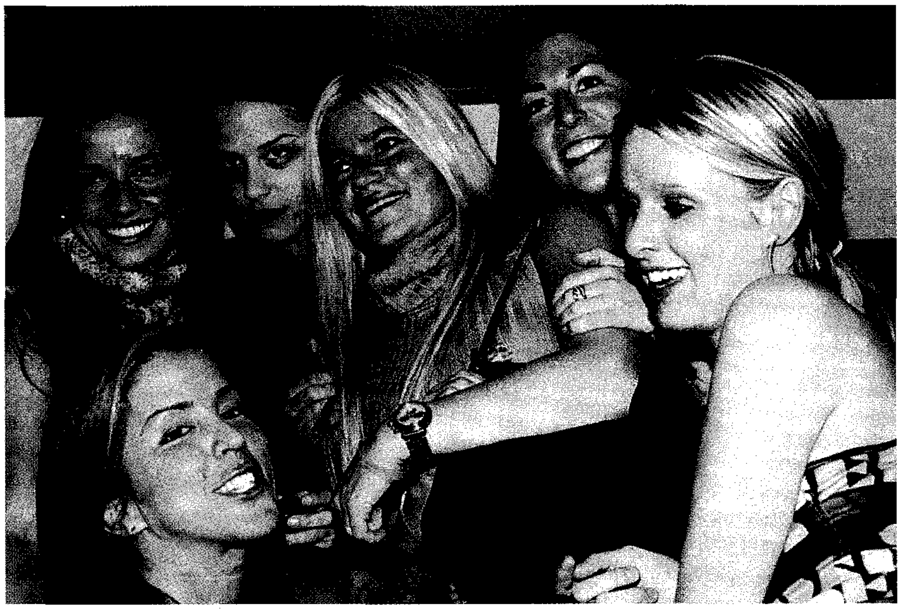
Her father's connections were undoubtedly one of the reasons why Lizzie caught the eye of publicist Nadine Johnson, the tall Belgian who's married to Richard Johnson of "Page Six." But a Rolodex wasn't all Lizzie inherited.

Like her father, Lizzie's a born fixer, with a gift for putting people at their ease. When Tommy Mottola broke up with Mariah Carey, Lizzie, then only 26, became a primary person he turned to for support; she took him out on the town, got him over his funk. One night, he was hanging out with a few friends, including Sony's then-latest would-be chanteuse, Samantha Cole. A paparazzo tried to shoot the two together, but Grubman would have none of it. She marched over to the photographer and returned with his film in hand.

In 1998, Lizzie appeared, with her cell phone and little black dress, on the cover of this magazine, along with friendly rivals Lara Shriftman and Ally B., in a story titled "Power Girls." And even by the time it was published, Lizzie was clearly the most powerful girl of all.

Lizzie took pride in the fact that her career was no longer buried in the shadow of her famous father's. "It's getting to the point," Allen liked to joke, "where people are coming up to me and asking me if I'm Lizzie Grubman's father."

In recent years, Allen began work on a house for Lizzie on his sprawling Georgica Pond property, with its lawn that rolls



Sisterhood is powerful: Top, with partner Peggy Siegal; above, with Shoshanna Lonstein, Liz Cohen, Charlotte Ronson, Nikki Hilton, and others at her 30th-birthday party at Moomba.

down toward the ocean. Already on the property are a tennis court, a putting green, a basketball court, and a swimming pool—all generally unused. Lizzie's house, also designed by Cook, stood in the shadow of her famous father's manor but was at the same time a quite separate entity. Lizzie was still a Grubman. But she was no longer daddy's little girl.

In the past few years, the Hamptons social scene has ballooned even faster than the real-estate prices, and the Grubman Fourth of July party was a key measure of its superheated intensity. Allen had to install a huge white party tent in the backyard, as if it were a wedding. It took weeks of planning, and it began to seem—even to a family that's never exactly minded excess—excessive. Allen announced two summers ago that the tradition was at an end—which left Lizzie needing a social focus for the Fourth of July weekend.

CONSCIENCE POINT WAS UNUSUALLY crowded when Lizzie Grubman drove up on the night of July 6, sometime after midnight, having spent upwards of two hours partying at the Von Furstenbergs. The crowd at Conscience Point is young and flashy. The club is too big to be truly A-list like, say, the recently shuttered Moomba, Grubman's signature Manhattan account. "It's more Jimmy Choo than Manolo Blahnik," explains one clubgoer. But it was a place where she felt comfortable—it was her clubhouse. "She always liked to swing by, say hello, pay her respects," says a regular.

One of the favorite looks of summer 2001 is a white-top-and-jean skirt combination, and most of the girls that night seemed to be wearing it. Lara Shriftman, who bailed out of the Von Furstenberg party before midnight, was wearing it. So was Grubman.

When Lizzie arrived, she ran into trouble. Blocked from parking in the VIP parking section, she reportedly argued briefly with a parking attendant and had a friend move the pylons in her path. (The parking attendants and bouncers work separately; Scott Conlon's attorney says he has no knowledge of this altercation.) Lizzie was mingling near the door, presumably in close proximity to bouncer William Maston and his supervisor, Scott Conlon, by around 1 A.M. She even personally let Lara Shriftman in with a party of perhaps ten friends.

Inside the club, says a source, Grubman got into a heated argument with an old boyfriend. A published report identified this boyfriend as Andrew Sasson, the feisty British club impresario with whom Grubman had lived two years ago both in her New York apartment and, for extended stretches, at the Grubmans' Lily Pond Lane house. Sasson, however, disputes this entire account. "I wasn't in any fight with Lizzie that night, and I never set foot inside the club," he says from his parents' home in London.

Neal Travis of the New York *Post* darkly intimated that Grubman, while milling around the club entrance, was warned by one of the bouncers to "be more discreet" with some unnamed behavior. The allegation dovetailed with Conlon's allegations—hotly disputed by Grubman's camp—that she was both on drugs and drinking that night.

Whether she was already leaving the club on her own accord or responding to a request to please move her car from the fire lane remains unclear. But Lizzie was soon behind the wheel once again.

Christopher Modelewski, a young Huntington lawyer handling Conlon's $21 million case, tells a simple story about the events that evening. The incident began, he says, around 2 A.M. "My understanding of what happened is, Billy Maston is the first person who approached the car and asked her to move the car. She says, 'Fuck you. Get someone with higher authority,' or words to the effect. He comes back to his supervisor, Scott Conlon. Tells him about what she said. Thereafter, he notices at some point in time that the car hasn't moved.

"Lizzie is in the car at this point. Conlon walks over with Billy and asks her to move the car. 'Fuck you, white trash,' she says. 'Get someone with more authority.' That's when they both retreat. After that, at least one if not two club employees get involved in having her move the car. And then, some moments after that—we're talking a couple of minutes—that's when she moves into the grassy area. Shortly thereafter, whether intentional or not, she drops it down into reverse."

This much is clear: When the car, with Grubman at the wheel and Cooperman and Loughery as passengers, began to move, it didn't stop. The 342-horsepower motor roared like a jet engine, gravel flying. The SUV squealed backward. Witnesses saw no brake lights. The car rocketed as far as 35 feet into a tight scrum of 30 behind a velvet rope near the door. A couple of people managed to dive out of the way. Others didn't even see the car. The Mercedes plowed through the velvet rope, striking sixteen people, including Conlon, and barreled into the club's shingle wall, where two women were pinned.

Immediately afterward, the door of the Mercedes was opened and Grubman, in apparent shock, stumbled out onto the turf, Conlon says. Another club employee jumped behind the wheel and lurched forward to free anyone who was pinned. Grubman stayed at the club for

Photograph: top, Adam J. Roberts.

about ten minutes more. A friend—it's not clear who—drove her to Andrew Sasson's house. One report identified Sasson as the driver, a statement denied categorically by Sasson.

Deep inside the club, many didn't even notice the *thump*. But for those near the door, the impact was seismic.

"There was just a huge crash," says a woman on the other side of the wall. "People sitting in the banquette next to the wall got tossed to the floor."

This witness poked her head out the club window and saw the SUV sitting amid "carnage." There was blood. There were moans. Otherwise, the scene was weirdly silent. People were trying to tend to the wounded and just make sure they were going to make it. Leslie Arnold, an associate litigator in the Atlanta law firm King & Spalding's Manhattan office, suffered a fractured pelvis and arm when she was pinned against the wall (she has since filed a $30 million lawsuit). The victims included A-listers like Sarah Thorne, group associate publisher for *Hamptons* and *Gotham* magazines. Another victim, Jacqueline Powers, out on the town last week, told friends she had undergone full-body CAT scans and that none of the damage appeared to be permanent; she had no intention of suing.

When the police arrived around 2:15 A.M., they at first didn't even know who the driver was, beyond someone named Liz. They filtered through the club, questioning any and all girls they saw with white shirts and jeans skirts.

Allen Grubman quickly mobilized a boldfaced array of lawyers and advisers. The first call was to Manhattan's quintessential mop-up man of criminal law, Ed Hayes, who immediately put the Grubmans in touch with Edward Burke, whose father, Edward Sr., had an Allen Grubman–like power in East End matters for decades. Burke, who's not a litigator, called in the highly regarded, taciturn Stephen Scaring, a battle-hardened trial vet.

At the Sasson house that night, Burke advised Lizzie not to risk self-incrimination by filing an accident report: The most glaring initial suspicion was that alcohol played a role. But the police, who arrived almost simultaneously with Burke, sometime before 4 A.M., administered no Breathalyzer, saying later that by that point, it would have proved nothing.

Lizzie went back to her house in the early morning, to a ringing phone. She didn't sleep, and mostly didn't answer it. Hours later, she left for Manhattan, only to be called back to Southampton town court, where, on Sunday morning, she was arraigned on charges of first-degree assault, reckless endangerment, and leaving the scene of an accident. Lizzie faces the absurd total of 151 years of prison if convicted of all counts. The case is due in court September 5, though it may appear sooner, since Suffolk County district attorney Jim Catterson has been fast-tracking the investigation, pushing it toward a grand jury.

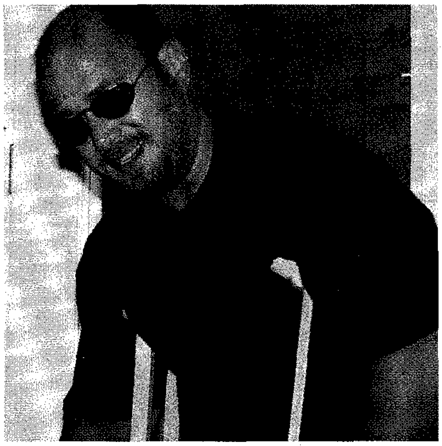
MEANWHILE, THE CURTAIN WAS RISING on one of the greatest Schadenfreude festivals in modern memory, and the strong overtones of class war made it even more irresistible. On WABC radio, fringe-left lawyer Ron Kuby suggested that Grubman should be prosecuted for a hate crime. Perhaps the most outlandish rumor was that Lizzie had hastened back to the city after a sleepless night in order to have her blood changed, à la Keith Richards.

Even pre-Lizzie, class conflict had become perhaps the central Hamptons issue—aside from real-estate prices and traffic. It's not uncommon, if you're a moneyed weekender throwing a big party on the South Fork, to get a visit from the cops before anyone even shows up. You might be doing a sound check. They might let you know that it's a little too loud, and that for a crowd like the one you're expecting, you might need some security. You might want to call some of their off-duty cop buddies, in fact. "The police out there have had problems for being rough," says one lawyer with criminal experience on the East End. "But they reflect the personality of the area. It's a very law-and-order, family-oriented county, with a heavy emphasis on hard work, very heavy emphasis on physicality. This is an area where they expect you to cooperate with the police."

One needn't talk to the plaintiff's side for long to sniff out the incipient class war. Scott Conlon, a health teacher who also coaches volleyball and soccer, has known his lawyer, Christopher Modelewski of Huntington, for years. "My client, he's just a guy," says Modelewski, with a detectable Long Island accent. "The tabloids keep talking about 'the bouncer.' He's five seven. He goes to work at these clubs in a suit. I'd probably be scarier standing in the doorway. He's a private guy. All this is not easy on him."

Modelewski worries that the media powerhouses on Grubman's side are already working to smear his client. "People are trying to say he's a money-grubber. He's a divorced father with a little girl. He's a teacher. This is a W-2 job. He makes, like, $150 a night, which is probably about how much this young lady spends to get her nails done."

The drug allegations in Conlon's suit could prove incendiary. But Conlon's team won't say what kind of drugs (though



Sweet sue: Top, volleyball coach and bouncer Conlon is asking for $21 million in damages; above, Lizzie Grubman with her new bodyguard.

Photographs: from top, Bill Turnbull/Daily News; Kristen Artz/Daily News.

there's been no shortage of Manhattan rumors) Grubman was alleged to have been using—and there's even some question about when she used them. "We have strong reasons to believe based on the opinions of those we interviewed that she took drugs and alcohol within eight hours of the incident," says Michael Paul of MGP & Associates, Conlon's newly hired P.R. rep, before qualifying the remark: Of course, he adds, "eight hours could mean before or after."

District Attorney James Catterson is up for re-election in November, in a tight, hard-fought race. While Catterson's spokesman, Drew Biondo, downplays the notion that politics will have any role in the case, the case is clearly being pushed hard. A grand jury could indict on any of a number of first-degree felony-assault charges. If a court believes Scott Conlon's assertion that Grubman stomped on the gas with the intent to injure, she could be convicted of multiple counts of a Class A or B violent assault, which carries a mandatory jail sentence of five years. Even some close to the Grubman camp think it's possible she'd get a year—though she probably wouldn't have to serve the full sentence.

"ALLEN'S WHOLE ATTITUDE TOWARD LIZZIE IS 'LOOK, YOU'VE BEEN A VERY LUCKY LADY YOUR WHOLE LIFE. THIS IS THE TEST.' "

"These are the richest farmers in the world," says a prominent East End criminal lawyer. "These people are not 'trash,' and they deeply resent what Lizzie represents. And cars are a very powerful issue between the weekend people and the locals. With drunk driving and so forth, the authorities take it really seriously. And forget about how the D.A. feels about the issue—Lizzie's going to have a very tough time finding a judge out here who's not going to put her in jail."

A final determination of criminal negligence may hinge on the issue of apparent intent, which even Modelewski admits could be difficult: "We can't go inside this young woman's head. I'm not a mind-reader. Neither is my client. All we can do is what the law allows us: to put out evidence and to ask a jury to make a choice."

Grubman's lawyers are hustling to construct a defense, but time was one thing Catterson wasn't giving them much of. Allen Grubman's war room was humming, with intimates like Tommy Mottola and Clive Davis and his lawyer-son Fred Davis reaching out to the family. Many in New York's power elite felt compelled to put in a call to Allen and show they were behind him, but it's proved hard for anyone to come up with any useful advice for one of the country's shrewdest legal advisers. "Everyone's logging in with a call," says an intimate. "But what do you say? Allen's the smartest guy around, and he's surrounded by all these incredibly smart people. What does he need my advice for?"

And, symbolically, at least, she'd ceded control back to her father. "What's ironic and sad is that she has spent her life trying not to be daddy's little girl, and now all she can do is cry and turn to her father," says an acquaintance, who sees a further irony. "Lizzie isn't some sort of pampered little monster," the source says. "She's not a Gucci girl. She runs around with roots always showing. She's like, 'Yeah, whaddya want?,' like *she's* white trash. She's not afraid to have a few flaws."

Allen Grubman, by all accounts, is not in a coddling mood. "Allen's whole attitude right now toward Lizzie is 'Look, this is what separates the men from the boys,' " says a family friend. " 'You've been a very lucky lady all your life. Now this is the test. This is where you prove you're a survivor. And I *know* you're a survivor.' "

This may explain why she's been so quick to go back to work. But some in the inner circle are advising Lizzie to pull back: Business is entirely secondary, and she should focus full-time on the case and on putting her life back together.

"We're really not focused on the P.R. stuff at the moment," Stephen Scaring says. "Although I realize there's great public desire for information, my view is that the district attorney is going to decide this case based on the evidence, not based on whether or not the New York *Post* writes up a story that portrays her as a person with some personality qualities that are negative."

The Grubman camp finds the idea that Lizzie somehow geared herself into a sociopathic fit and decided to rumble over a crowd of friends at her favorite club rather ludicrous. The defense: It's obviously a tragedy and *obviously* an accident.

If it's ruled an accident and Lizzie can escape criminal charges, Allen's substantial insurance could cover everyone's pain and suffering, sources close to Grubman insist. The lawyers seem confident that Allen has insurance to cover reasonable claims, and that lawsuits like $21 million (Conlon) and $30 million (Manhattan record executive Adam Wacht, who has a shattered ankle) are not reasonable.

"Allen's a wealthy guy," says a source, "and he carries a lot of insurance. I cannot—*cannot*—imagine that these claims would exceed his insurance. I just think that would be virtually impossible. In some cases, people will ask for $100 million and get $200,000, $500,000. Unless you die or are crippled, the injuries are not worth more than $300,000, $500,000, a million. Twenty-one million? There's just no way they're getting up to those numbers. The insurance company may look to have Allen pay some of the claim himself, depending on the degree of recklessness."

So Allen won't suffer much financially—not that he isn't suffering. "He's got a daughter facing jail time," says one source. "That's not exactly being bulletproof."

PEGGY SIEGAL, LIZZIE GRUBMAN'S PARTner of the past year, is suffering, too, having sustained substantial collateral P.R. damage since the tragedy. Some are gleefully predicting that if Grubman goes down, Siegal's at last going down, too. But while Siegal's hung up on her share of reporters this week seeking comment on Grubman, she doesn't seem excessively worried about the future of Lizzie Grubman/Peggy Siegal Public Relations. "I feel really badly for Lizzie," says Siegal, "and personally, I'm very upset. I'm saddened by the whole incident. It was a horrible accident. But we're doing our best to conduct business as usual."

Many observers see an enormous irony in what's happened to Siegal and Grubman. Peggy, high-strung, tends to blow up. Lizzie, the firm's good cop, calls up five minutes later and smooths things over. She spun her own publicity as well. Grubman became known in the press as Britney Spears's publicist. "She threw Britney Spears a *birthday* party," sniffs a competitor.

Grubman's success, especially considering that she had been born on third base, made for no small amount of envy—and fueled a certain cat-fight thread of the narrative. When Lara Shriftman showed up at Bridgehampton Polo the weekend after the incident, a Grubman friend stormed up to her and hissed, "I can't believe, of all people, *you* had the nerve to show up." No wonder. Just the *(continued on page 68)*

BRINGING OUT THE DEAD

Ahmet Bytyqi was proud when his three sons went to fight in Kosovo in the waning days of the war. But when their bodies turned up in a mass grave—with evidence they'd been murdered *after* the cease-fire—his stoicism yielded to a cry for answers. **By Jennifer Gould**

ALMOST A DOZEN OF US MEET outside Bear Stearns's offices at 46th and Park. Richard Lukaj, a handsome, dark-haired 31-year-old banker dressed in chinos and a summer sport coat, leads us to a black two-seat Jaguar convertible parked around the corner. It's 3 P.M. on a hot July Friday, and we're headed to the Hamptons. But this is no ordinary summer-house convoy. The two cars behind us are filled with young Albanian-American men who fought briefly with the Kosovo Liberation Army against Serb forces during Yugoslavia's 1998–99 crackdown on Kosovo's ethnic-Albanian majority. Among them are a restaurant manager and former platoon leader; a student and former sniper; and a journalist and former infantryman. Lukaj, the chairman of the National Albanian American Council, and the men are going to pay their respects to Ahmet Bytyqi, 54, a Hampton Bays housepainter whose three American-born sons were found dead recently in a mass grave in Serbia. They had been executed shortly after the fighting ended in June 1999.

Patriots: Clockwise from top left, Mehmet Bytyqi, Ahmet Bytyqi, Shefki Mati, Agron Bytyqi, and Ylli Bytyqi before heading to the war in Kosovo.

It is two days since a Serb newspaper, *The Reporter*, published a human-rights group's account of the discovery of the bodies. Until then, family and friends had hoped that the brothers—Ylli, 24; Agron, 23; and Mehmet, 21—were jailed somewhere in Serbia along with hundreds of other ethnic Albanians, and that their status as U.S. citizens had kept them alive. Instead, it is likely that their status—as Americans *and* as ethnic Albanians—made them targets for murder by Serb police following the U.S.-led NATO bombing campaign that had forced Slobodan Milosevic, then president of Yugoslavia, to withdraw his forces from Kosovo.

The Hamptons-bound convoy pulls up to a modest bungalow where Shefki Mati, a hulking 46-year-old contractor with an American flag and an Albanian flag tattooed on his well-muscled arm, lives with his beautiful young wife, Teuta, and their two small children. The backyard—quiet and lush, with a tiny vegetable garden in the middle of the lawn—is filled with men smoking and drinking cups of thick Albanian coffee. They sit around a picnic table and share stories about the Bytyqi brothers' exploits during their two months with the KLA.

"If my sons died in combat, I'd have no complaints—they were volunteers," says Ahmet Bytyqi, the enormity of loss etched on his face. "But they were taken after the war, kidnapped from Kosovo." Since learning about the deaths of his three sons, Ahmet has barely been able to sleep. He has splitting headaches and swollen feet, though he refuses to show his sorrow. "I'm never going to cry, not one tear," he says. "I'll never forget what my sons did."

Ahmet moved his family from Kosovo to the U.S. in 1972. Though Ylli, Agron, and Mehmet were born in Chicago, the family moved back to Kosovo in 1979 to look after ailing grandparents. By 1993, the trio, with their older brother Ilir, had returned to the U.S.; their father was already back here, and their mother and two youngest siblings stayed in Kosovo. When the conflict began in 1999, the brothers felt a patriotic duty to defend their motherland as well as their mother and siblings.

"It was their choice to go," says their father. "I wish I'd gone myself. We can't sit here like couch potatoes. We had to go or we would have felt like we weren't men. We went to fight for humanitarian reasons—not just for Albanians."

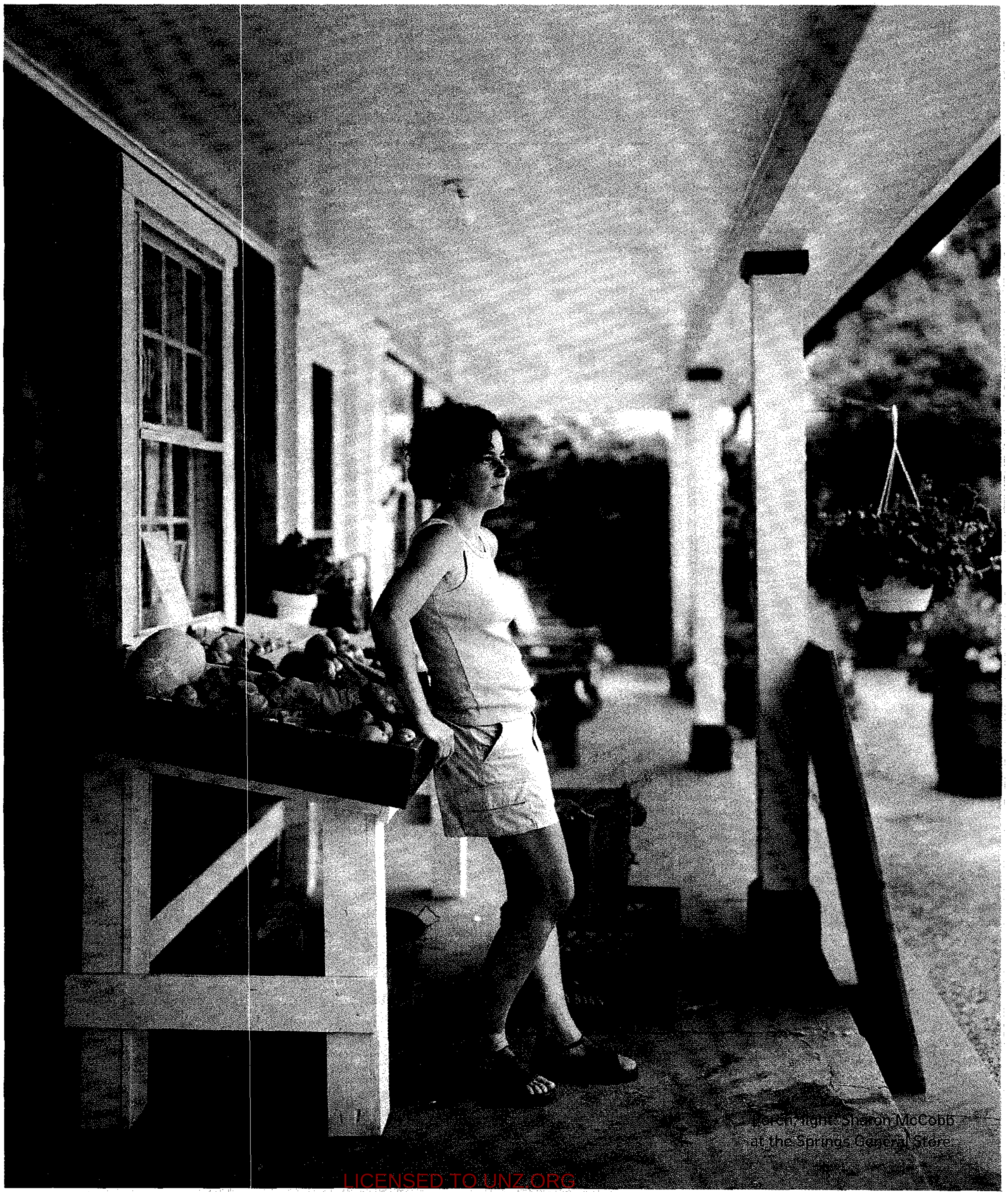
Later, when the visitors leave, the male mourners stand in a traditional receiving line in order of their closeness to the brothers. The line is headed by Ahmet, followed by Ilir, 28, the eldest of his two surviving sons, and other relatives and close friends. The only woman present is Teuta.

THE BROTHERS HAD JOINED UP WITH THE Atlantic Brigade, 400 *(Continued on page 68)*

PHOTOGRAPHED BY MELANIE DUNEA

Survivors: Ahmet Bytyqi and Ilir Bytyqi.

Fine Arts and Auto Parts



Porch light: Sharon McCobb at the Springs General Store.

Game boys: Maidstoners and their fans at Sunday practice.

Twenty miles and a world away from Conscience Point, the Springs still offers affordable land, and an odd mix of artists and contractors—sometimes on the same softball team. And sometimes, they even get along. **By Greg Donaldson**

It's Saturday night in the Village of East Hampton, and scores of summer people in Bebe tube tops and Armani blazers are stepping out of Porsches and BMWs at N.V. on Three Mile Harbor Road. As valets scramble to take their cars, doormen scan the crowd for anyone they need to hustle past the line to the VIP entrance.

Four miles away, in a part of East Hampton known as the Springs, a grease-daubed auto mechanic named Vito Sisti walks into a joint named Wolfie's, waves to Gino the bartender, and orders a vodka tonic.

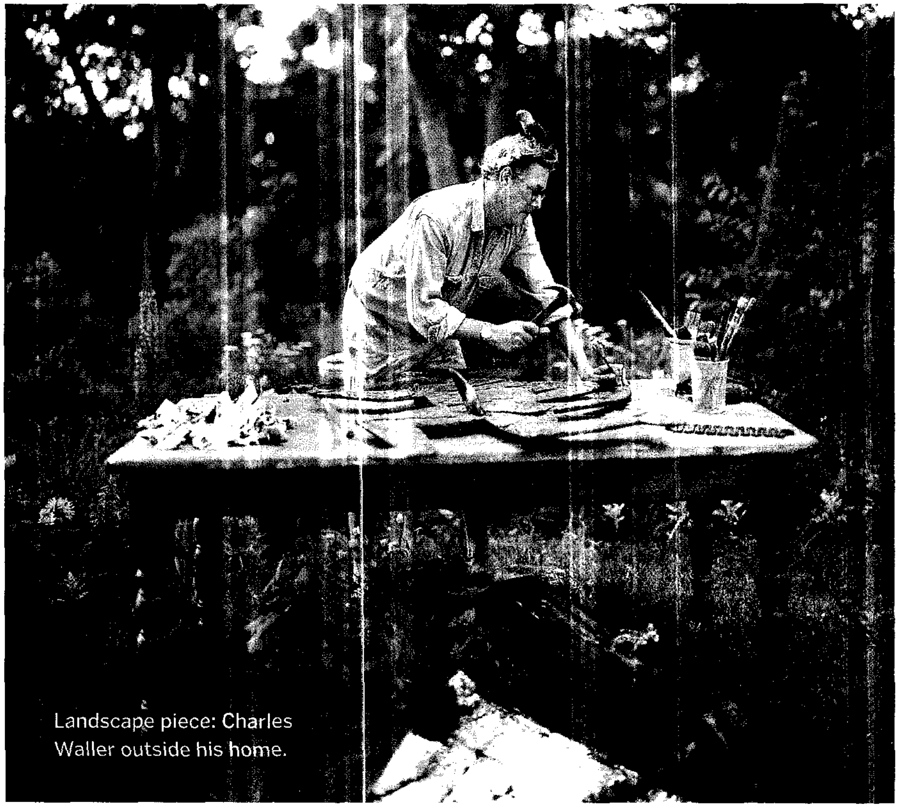
The Springs—just plain "Springs" to locals—is one of the five hamlets that make up the town of East Hampton, now the most star-studded of the Hamptons. But at Wolfie's, which was originally called Jungle Pete's, the regulars drive pickup trucks rather than SUVs, and the bartender keeps a baseball bat behind the bar instead of a VIP list.

Five one, 110 pounds, sharp-faced and bespectacled, the 39-year-old Sisti could never get past the velvet rope into N.V. or Conscience Point Inn. But he moves with a swagger that plays perfectly in the Springs.

"I was in the Coast Guard in 1988 when I got transferred to *Montauk*," Sisti says derisively. Born in Bay Ridge, Brooklyn, he was surprised he took to the small-town camaraderie of the Springs, where he rented a house. "My brother came out that first year and he sees everybody sayin' hello to me. He says, 'What the fuck? Are you the mayor out here?' "

Every year, Sisti puts up $1,000 of his own money for the art show he curates at Ashawagh Hall, which starts the weekend after Labor Day and runs for two weeks. The first year he held the show, in 1989, he named it "Fine Arts and Auto Parts." All year, Sisti travels from studio to studio selecting pieces for his show. And though there are plenty of artists in the Springs, not every one is a genius. "There's a lot of bad art-school art around," he says. "If I can't use a piece, I just

PHOTOGRAPHED BY GREG MILLER



Landscape piece: Charles Waller outside his home.

tell the artist, 'It's not for me.' ”

Another drink and Sisti shows off his edge. “It gets so boring here in the winter, we had a beard-growing contest and I lost to this jerk,” he says, pointing to a six-footer bellied up to the bar. “I'm not kidding. I paid him with $50 in pennies.”

“Lighten up, Vito,” Gino advises.

Sisti heads toward the door. “There's a reading at Ashawagh Hall tomorrow,” he blurts out as he leaves. “Original works.”

AN EIGHT-AND-A-HALF-SQUARE-MILE peninsula north of Main Street, the Springs is the most densely populated of East Hampton's hamlets during the summer and by far the least affected by wealthy weekenders. While the population of Wainscott, for example, quadruples from 500 to 2,100 during the summer, that of the Springs only doubles, from 4,600 to 9,500.

> “We don't ever go out on Saturday night, and we make sure to do our shopping in the middle of the night at places like King Kullen in Bridgehampton.”

It's also the most diverse area of the Hamptons. Pristine forests abut shimmering salt marshlands and streets lined with homes so plain that a lost Levittowner would feel perfectly at home. Beer-bellied landscapers live cheek by jowl with second-home owners. Famous artists buddy up to locals—known as Bubs—whose families have lived there 350 years and speak with an antiquated New England accent (“By Jesus, yes”). And everybody sneers at the “summer people” south of the highway.

Nobody ever paid any attention to the Springs until Jackson Pollock packed up his paintbrushes and headed 100 miles east of Manhattan back in the forties. Pollock is long dead—his convertible spun out of control on a summer night in 1956, spewing empty cans of Rheingold into the oak forest—but the home he shared with his wife, fellow Abstract Expressionist Lee Krasner, is now a museum, as well as the only reason tourists ever venture into the area.

Even today, New Yorkers who start out looking for a place south of the highway are more likely to settle for Northwest Woods than the Springs. “It's a matter of taste and image,” explains Andrew Hart, a broker at Cook Pony Farm. “Many buyers don't want to mix with the local people.” For that reason, the Springs is the last bargain left in the Hamptons, the only neighborhood where a middle-class person would be able to build a home in the woods or purchase a small house with a heartbreaking view of the misty blue-green Accabonac Harbor.

But all that is changing: As the potato fields in the rest of the Hamptons fill up with trophy homes, real-estate prices in the Springs are headed through the roof. Over the past three years, prices have risen 20 percent, and they've continued to rise even as the stock market has fallen. For example, a waterfront half-acre lot in the Clearwater Beach section of the Springs now goes for $500,000 to $600,000—pricey, but cheap compared with south of the highway. “Springs is like the fat girl at the end of the bar,” a local real-estate broker explains. “As the night goes on, she starts to look really good.”

The Springs has its disadvantages. The local contractors and plumbers have larger families (read: more school-aged children) than the investment bankers who own second homes across the highway, which, combined with the absence of retail stores in the area, gives the Springs the highest property taxes in the Hamptons. Crowded with skateboarding kids and lined with one-story ranches, some streets would send the swells on Lily Pond Lane reaching for their Xanax.

Then there are the tracts of untouched forest, and houses with sweeping views of Gardiners Bay or Three Mile Harbor. On a midsummer day, when the Village of East Hampton is clogged with Land Rovers and the beaches are overrun, you can still find some empty sand at Barnes Landing or watch the world go by from the porch at the Springs General Store.

But that's changing, too. Dee Raley, a chef at the store, points out a pack of passing cars one Saturday afternoon. “That's the Pollock traffic,” she says, referring to the tourists who, inspired by last year's Jackson Pollock movie, flock to the artist's former home nearby. And as the world of the Hamptons noses its way north into the Springs, as the BMWs of the summer people and the pickups favored by the Bubs come grill to grill, tempers sometimes flare.

Ask local real-estate broker John Wiltshire. The six-foot-four former model hopped out of his Mercedes to argue a point of vehicular courtesy and ended up gushing blood from a Bub head butt. "There's a lot of anger out here," Wiltshire says.

No place in the Springs seems farther from East Hampton than Wolfie's—sometimes called Club Bub—where the menu is simple but the social order is not. The rising prices haven't driven the artists out of the Springs because most of them own their own homes, but it certainly has driven them into the arms of the Bubs at Wolfie's, where a beer is still $3.25. The summer people who do wander in here keep their voices down and give wide berth to the chortling contractors, flush from the rousing building boom.

Everybody gives wide berth to the Bubs. Wild Bill, a handlebar-mustached follower of the famous Maidstoners softball team of artists and local builders and landscapers, puts it this way: "The Bubbies have lived here for centuries. The Millers, the Lesters, the Kings. They got streets named after them. Somebody in a Mercedes is gonna cut them off on the road? C'mon." A local recommends I talk to Ed Hults about the area's history. A block away from his Shingle house, I pass Ed Hults Street.

The Bubs have a style all their own. They eat Bub burgers (peanut butter and butter on a hard roll), drive trucks with black Labrador retrievers in the back, and even have their own Bub salute on the road. "It's a sharp nod, like this," demonstrates Raley, who owns a house on the Springs' windswept Gerard Point.

The truest locals are the baymen, or Bonackers, fishermen who have given the area its character and the East Hampton High School sports teams their nickname, but whose livelihood has been strangled by commercial-fishing regulations. Many of the baymen have been driven to bankruptcy and drink. Most have given up the water, moving into the building trades. Less than a dozen diehards still motor onto the bay each dawn.

Most residents ignore the tension and revel in the mix of people. "This is the real Hamptons," announces an elderly woman at the eighteenth annual Springs Improvement Society's Members' Art Show in whitewashed Ashawagh Hall on Old Stone Highway. "Those other people," she continues, jerking her head toward the Village of East Hampton, "they're not from the Hamptons. They're from . . . Hollywood, I think."

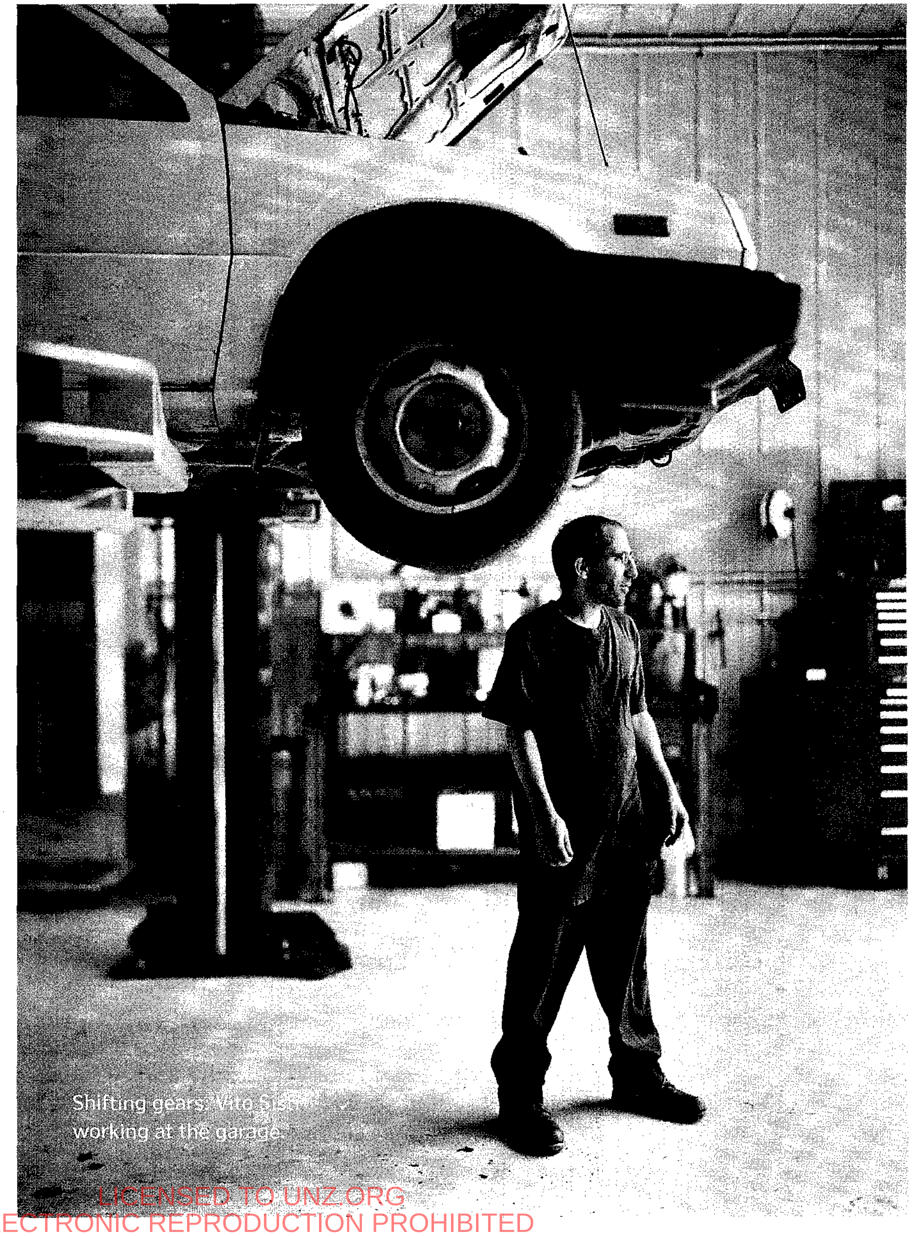
Indeed, Hollywood may be coming to town. Billy Joel has been looking to buy a place on Three Mile Harbor.

A COUPLE HUNDRED YARDS DOWN THE road from Ashawagh Hall and the Presbyterian church, past the library and across a small bridge that separates Accabonac Creek from Pussy Pond, Sharon McCobb presides over the General Store. "People pull up and ask me, 'Where's the town of Springs?' " says the winsome, dark-haired store owner. "I tell them: 'Right here.' "

Built in the late 1800s, the General Store looks like it hasn't changed much since Jackson Pollock traded one of his paintings there for groceries and beer. In the parking lot, three rusted, inoperative gas pumps stand beside six weathered barrels festooned with pink verbenas and pale yellow petunias, and the sprawling front porch supports half a dozen Adirondack chairs. Out back, a snowy egret steps through the marsh grass. Inside, McCobb's blonde 5-year-old daughter, Lena, grins from the back room, where a counter holds a coffeemaker and a tray of freshly baked cookies.

When McCobb took over the store five years ago, it was a true Bub joint like Barnes Country Store a block away, where the shelves are lined with cans of baked beans and the most popular items are hot coffee and cheap Budweiser. A couple of years ago, though, she began catering to the burgeoning second-home crowd, serving up veggie burgers and curried chicken salad. Recently, Raley offered a tofu sandwich to a Bub friend of hers and he waved it away in disgust. "Where's the real food?" he wanted to know. Now the homemade corn chowder is better than any south of the highway, but it's harder to get change back on a $20 bill.

People show up at the store in shifts. At dawn, a convoy of vans and pickups sits in the parking lot while a line of sinewy men pour themselves tall Styrofoam cups of coffee. Some are Latino laborers drawn by the well-paying construction work, others subcontractors, local men riding out the biggest economic swell of their lives.



Shifting gears: Vito Sisti working at the garage.

Having a ball: Richard Gurney at Maidstoners practice.

An hour later, John Griffith passes through on his way to his job at a building-supply company. At 47, Griffith displays none of the Bub irritability but speaks with a lilt that tells you he comes from the old stock just the same. He refers to Accabonac Creek as a "Crick" and remembers the days when a boy could drive at 14 and make a dollar plowing a field in the Springs while eating handfuls of fresh strawberries.

"I don't ever go downstreet," he says, using the local term for the Village of East Hampton. "We don't ever go out on Saturday night," Raley says, "and we make sure to do our shopping in the middle of the night at places like King Kullen in Bridgehampton."

Around breakfast time, the summer people begin filing into the General Store to buy their newspapers and muffins. Later, a blue pickup with a five-foot wood carving of a fish mounted on the side panel cruises down Old Stone Highway. "That's George the Fishman," Sharon McCobb explains. "Supposedly, if he doesn't catch a fish, he goes home and carves one."

Lounging on the porch over lunch, Vito Sisti greets Charles Waller, a tousled, bespectacled artist in khakis and a faded blue work shirt who pulls up in a white Jeep. In New York City, Waller made good money illustrating dozens of covers for magazines like *Time* and *Sports Illustrated*, "but all I was looking at were fax machines, FedEx men, and messengers," he remembers. So five years ago, he drifted out to the Springs and began making assemblage pieces out of jar tops, mousetraps, and pieces of tin. *Devil Dog*, from his 1999 "Dog Show," is made of license plates tinted red and hammered into the shape of an upright hound wielding a garden rake as a pitchfork and sporting a bullhorn for a phallus.

One of the few residents who do go downstreet, Waller has shown his work in Manhattan, London, Japan, and the former Morgan Rank Gallery in East Hampton, and his "sarcastic folk" artworks sell for $5,000 to $10,000 apiece. Now he lives in Maidstone Beach, a bustling artists' colony that's home to painter Tim Tibus, sculptor David Gochenour, and photographer Tim Lee, and rents a studio-gallery on Springs Fireplace Road festooned with his latest creations.

"I used to drive by Wolfie's and I was reluctant to go in," the mild-mannered Waller remembers. "But then I got to know everybody and it was cool." Waller's obsession with finding unusual objects to work with often draws him straight to the town dump down the street from his gallery. "The dump is the great equalizer," he says. "You see the rich people throwing things out and the poor people waiting to snap them up. Then you see some of the people in their Mercedeses doing some foraging of their own."

NOBODY HAS MORE RIGHT TO ANGER over the Hamptonization of the Springs than the embattled baymen. Starting at 5 A.M., a handful of the remaining baymen walk into the Barnes Country Store and pour their own morning coffee before heading into the water. Even the order in which they arrive is all but public record, says the man behind the cash register.

The first to arrive is Willie Kromer, a wiry middle-aged man in faded jeans and a worn cotton work shirt. His face is brown up to the middle of his forehead, pale above where the bill of his cap blocks the sun. Kromer doesn't feel like talking. He says the baymen have talked themselves sick, "but we talk and we talk and it always comes out wrong." Year after year, their world continues to shrink.

As he sips his coffee, he can't help stating his case one more time. Every other party in the fishing world receives due consideration, he says—the sport fishermen, the commercial fishermen who haul in thousands of pounds at a time, and even the fish themselves. Billy Joel championed the baymen's cause and raised money for legal battles they hoped would change the fishing regulations that have pushed them to the brink of extinction. But recently, the lawyer for the Baymen's Association in effect advised the group to stop throwing good money away and give up.

Outside the store, the air is as still as a tomb and none of the other baymen have arrived to chat. Perhaps because nobody wants to make his last stand alone, Kromer agrees to take me clamming. So he drives his lumbering pickup to the one-story ranch where his wife and strapping 16-year-old son are still fast asleep. The boy won't follow his father out to the water on this or any other morning.

"I've been fishin' all my life," Kromer says. "Like my father and grandfather. Only thing I wanted to do. Asked for a pair of knee boots for my birthday when I was 10." But last winter, on the same day he got his yearly fluke license in the mail, he received a notice that the fluke season was already closed. "My son seen that," he says. "For a long time he's been seein' my life go down."

Kromer hooks his pickup to his twenty-foot sharpie, a wooden boat he built himself in three days, and heads out to Montauk Lake to spend the day clamming for littlenecks. Because of the maddening labyrinth of catch limits and seasonal restrictions, that's the only seafood he can harvest this week.

> "It all changed so fast. If I step off my boat onto the land over there, somebody will call the police. I don't mind if the people move out here. But don't ruin my life."

For twelve years, Kromer worked on a 100-foot dragger boat that fished the rough water off of Montauk. Then he bought a 40-foot boat and fished it alone. "The first year, it was great," he says. "The second year, I bought a net and DEC [Department of Environmental Conservation] closed fluke down totally out of the blue." Kromer had to sell the boat.

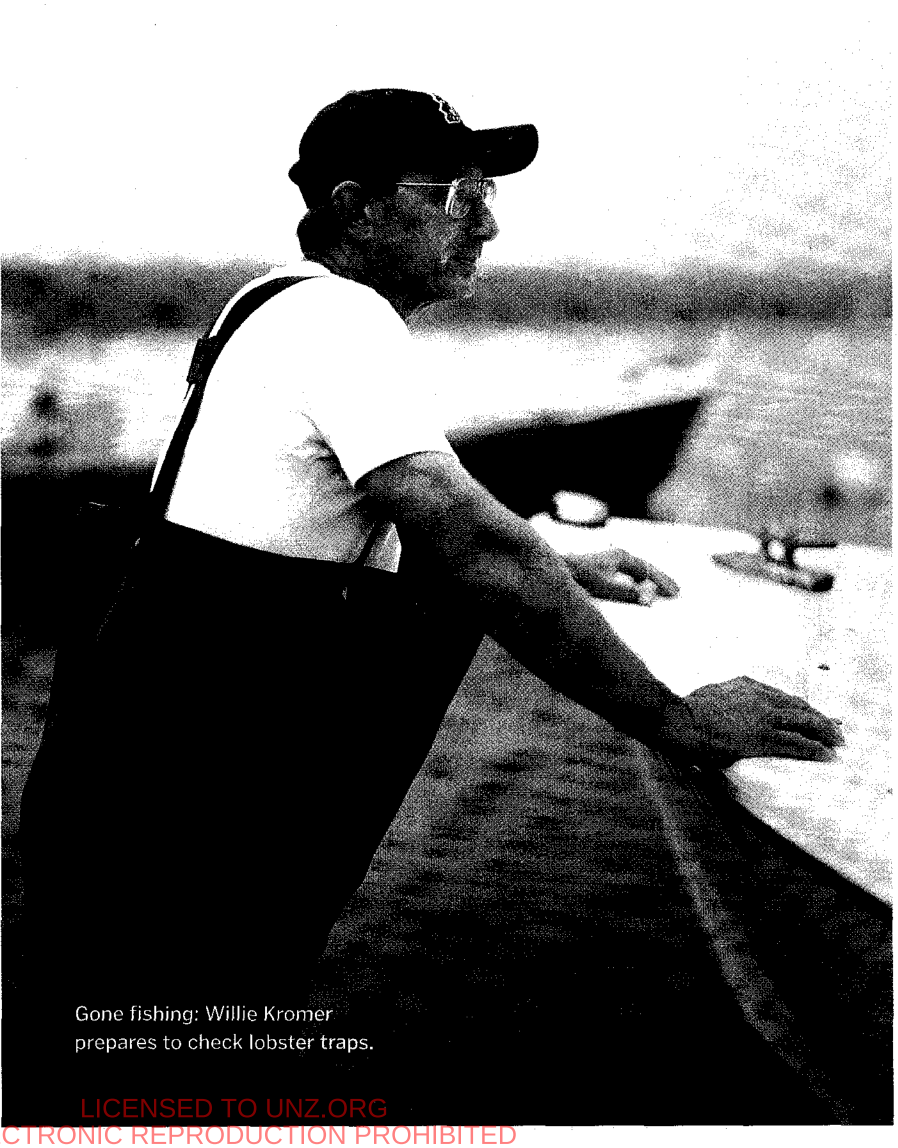
Out on Lake Montauk, cormorants skim low over the glassy water as Kromer leans into his clam rake. He eyes the luxury homes that have sprung up along the shore. "It all changed so fast. If I step off my boat onto the land over there, somebody will call the police. I don't mind if the people move out here. But don't ruin my life. It's not right."

Kromer faces into the light wind, pushes the boat gently, and pulls on his rake. He pushes and pulls again. He works seven days a week and has taken only two vacations in 24 years. "I'm a good carpenter. Everybody told me to try it, so I did. But the rich people bicker over every tiny detail. I love to work, but I won't kiss somebody's ass."

Kromer yanks up his rake and dumps its contents onto a board laying across the center of his boat. He pulls out the bright-green "sputnik grass" and sorts the shells, sifting the small seed clams out of the mix and flipping the littlenecks into a pile. They'll bring about 25 cents apiece, so he'll have to stay out most of the day to make a couple hundred dollars. "This is the life," Kromer says without a trace of irony.

IN DEATH AS IN LIFE, THE SPRINGS brings artists and Bonackers shoulder to shoulder. In the Green River Cemetery, five rolling acres in the northwest corner of the hamlet surrounded by a white split-rail fence, famous artists share land with descendants of local families. Jackson Pollock resides here, right beside a huge boulder brought to the site on instructions from his wife, who rests close by, next to a much smaller boulder. Ad Reinhardt, whose work hangs in the Museum of Modern Art, is here, as are Stuart Davis and Elaine de Kooning, who have their signatures engraved gracefully in granite. The weathered headstones of the Lesters and the Bennets sit nearby, without any such artistic flourish.

Recently there's been a rush of newcomers, too, south-of-the-highway types who wouldn't have let a Bonacker like Willie Kromer set foot on their manicured lawns. They started coming nine years ago, after Time Warner chairman Steve Ross died and his wife chose Green River as his final resting place. Awed by the site's natural beauty and impressed by the fame of the artists buried there, she snapped up 110 of the 400 remaining plots for $700 each. The rest have since been bought, so any resident of the Springs without a plot will have to be buried somewhere else. ■



Gone fishing: Willie Kromer prepares to check lobster traps.

NOT IN OZ ANYMORE

Chris Meloni jumps from TV drama to big-screen laughs in the retro spoof *Wet Hot American Summer,* where you may not recognize the gruff detective from *Special Victims Unit* (or the crazed psycho from *Oz*). By Derek de Koff

CHRISTOPHER MELONI IS HOLDING together well for someone working on three hours of sleep. For the last half-hour, he's been clammed up in a dingy NYPD filing room with co-star Mariska Hargitay, filming one last scene for *Law & Order: Special Victims Unit* before breaking for dinner. Meloni, who plays sex-crime detective Elliot Stabler, and Hargitay, who plays detective Olivia Benson, are repeating the same snatch of hard-boiled dialogue while the crew gets increasingly antsy for the break.

Nine, ten, eleven takes later, the director is finally satisfied with the shot. Meloni swaggers off the set, fingers snapping, eyes winking, thumbs up in a goofy chicken dance his colleagues have apparently grown accustomed to. Ten minutes later, he's sitting with his wife, Sherman, and four-month-old daughter, Sophia, at Zutto, a Japanese restaurant on Hudson Street. He admits he forgot about the interview but begs my indulgence. "I'm so busy these days," he says, "I forget everything but my lines."

That's no exaggeration. While playing the sensitive, hard-working copper on *SVU,* he also stars in HBO's prison drama *Oz,* a show whose explicit violence and male nudity make *The Sopranos* look like *Romper Room.* Meloni plays Chris Keller, a sexual carnivore and sociopath who slaughters or sodomizes anyone in sight.

"When my schedule's at its worst," the 40-year-old actor says, "I'll work a 22-hour shift on *SVU,* take a two-hour nap, and work a 16-hour shift on *Oz.*" He generally sees his family for about an hour a day. "Actually, a little more," he says, "when she starts squawking at 7:30 in the morning. My baby, not my wife."

EARLIER THIS YEAR, BETWEEN PLAYING good guy on *SVU* and bad guy on *Oz,* he somehow managed to co-star in this week's *Wet Hot American Summer*—not the triple-X porno suggested by its title, but a slightly twisted homage to summer-camp movies (some of which were twisted to begin with—remember Tatum O'Neal and Kristy McNichol in *Little Darlings*?). It begins in a light mode (talent shows, arts and crafts) before going weird (a piece of Skylab hurtles toward the campground). Co-written and directed by David Wain, a longtime member of MTV's sketch-comedy troupe The State, the ensemble satire stars David Hyde Pierce, Janeane Garofalo, and Molly Shannon. Meloni plays "a shell-shocked Vietnam vet–slash–summer-camp cook," he says, adding that he enjoyed his brief respite from prisons and police stations: "Many a night was spent getting inebriated with bright, young, funny people. The whole thing was a goof, really . . ."

Wain now gets unnerved when he catches Meloni at night in his darker roles. "When we first wrote that character, we weren't really sure if anyone could actually play it," the director recalls. "But when Chris auditioned, he was so bizarre, there was no way I was willing to let anybody else have that role. He doesn't let the script dictate what his performance will be like. He always takes his roles in another direction."

Chris-meloni.com, the actor's official home page, is the brainchild of Brian Rodgers, a Canadian accountant for whom spreading the word about the star's talent has become a personal mission. "For being able to shake me emotionally with a drop in his voice, with the dying of his eyes, with the burying of his face in his hands, with a single kiss," Rodgers writes, by way of explanation. "Chris did that for me."

Meloni loves the site, chatting up his online fans and answering sundry requests, such as whether he'd ever pose for *Playgirl* ("No," but feel free to download wallpaper of Meloni lying buck naked on his stomach on the floor of his *Oz* cell). About 80 percent of the site's fans are women, but he also gets a fair share of praise from police officers, ex-cons, and gay men who appreciate his portrayal of Chris Keller (not to mention his six-foot stature, sizable brow, and swarthy "wish *he'd* put in my cable box" good looks).

Ask him how he met his wife of six years, and Sherman jumps into the conversation. "O.J. Simpson brought us together!" she says, and this turns out to be true. They met on the set of *1st and Ten,* a 1984 HBO drama about the California Bulls, a fictitious football team. Meloni played quarterback, O.J. played manager, Sherman designed the production. "*Great* show," Meloni scoffs. "*Soooo* bad. And so *racy*! They figured people would only watch if they showed topless cheerleaders every week. But I was just happy to have a gig."

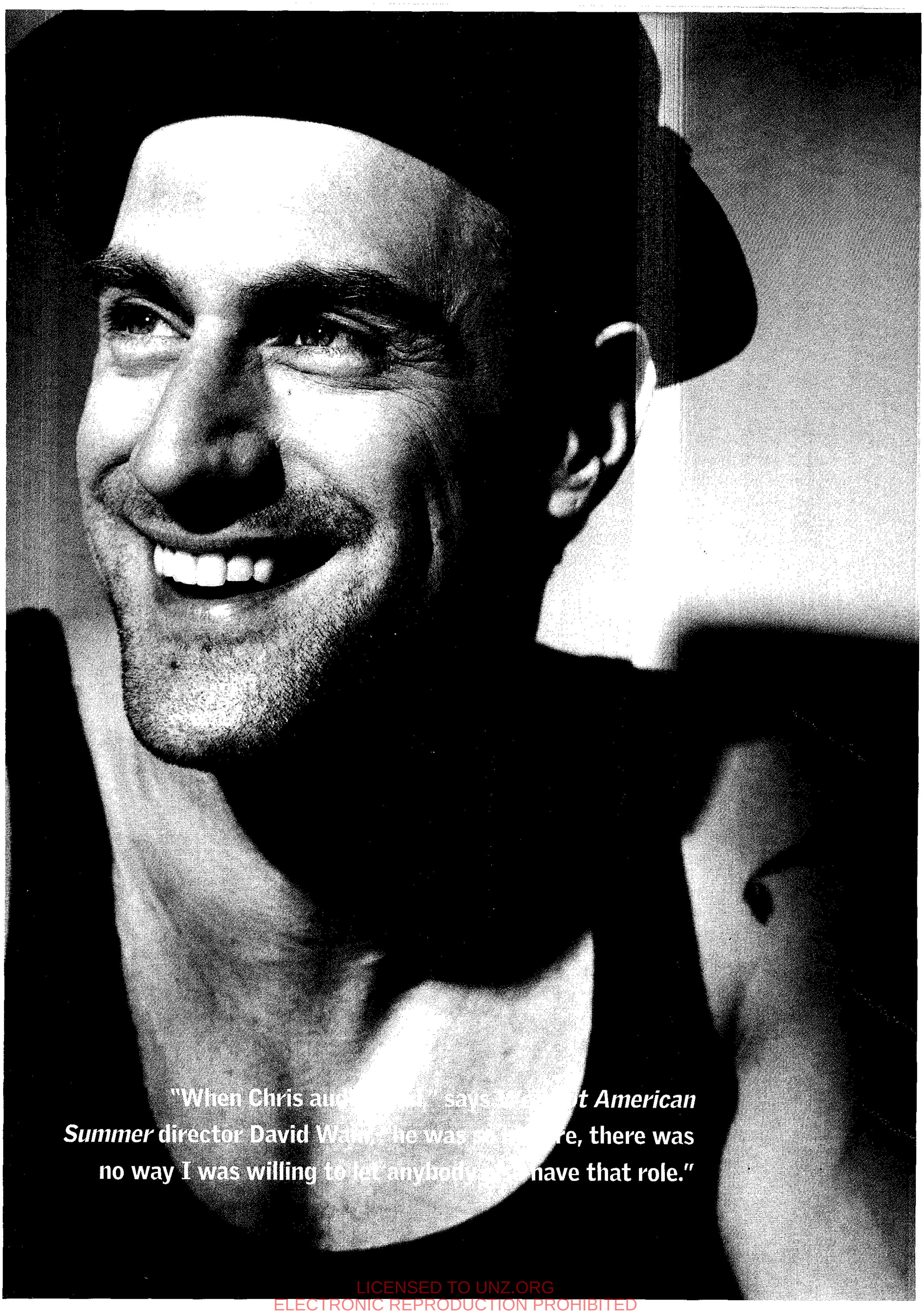
Two years later, he was cast as a henchman in the cult hit *Bound,* which drew enough attention to win him roles in *Fear and Loathing in Las Vegas* and 1999's *Runaway Bride,* where he played one of Julia Roberts's jilted fiancés.

SCARFING DOWN SPIDER ROLLS AND more than a few shots of sake, he snaps out of work mode, pausing between bites to devote some time to his daughter, nuzzling her and whispering, "You're my little Buddha, imparting her wisdom . . ."

In two days, the family's off to Spain for vacation. "I'm taking a little 'me' time," he says, now doing the flaky actor thing. It's clear he's relieved to be fleeing Manhattan, and work, at least for a while. By now, somewhere between the sake and the sleep deprivation, mild dementia seems to have set in: "Sure, my wife and baby will be in Spain, but I'm going to fend them off," he riffs. " 'Cuz I need time to just be me. 'Me' time. *Me* time. *What part of 'me time' don't you understand?*"

Finished with dinner, he makes some suggestions for the story ("as the actor slurs out his last pathetic words . . ."). Meloni lifts his pot of sake in one hand and his baby daughter in the other. "Take a picture for the *Post,*" he says. "Preferably one with my belly hanging out." ■

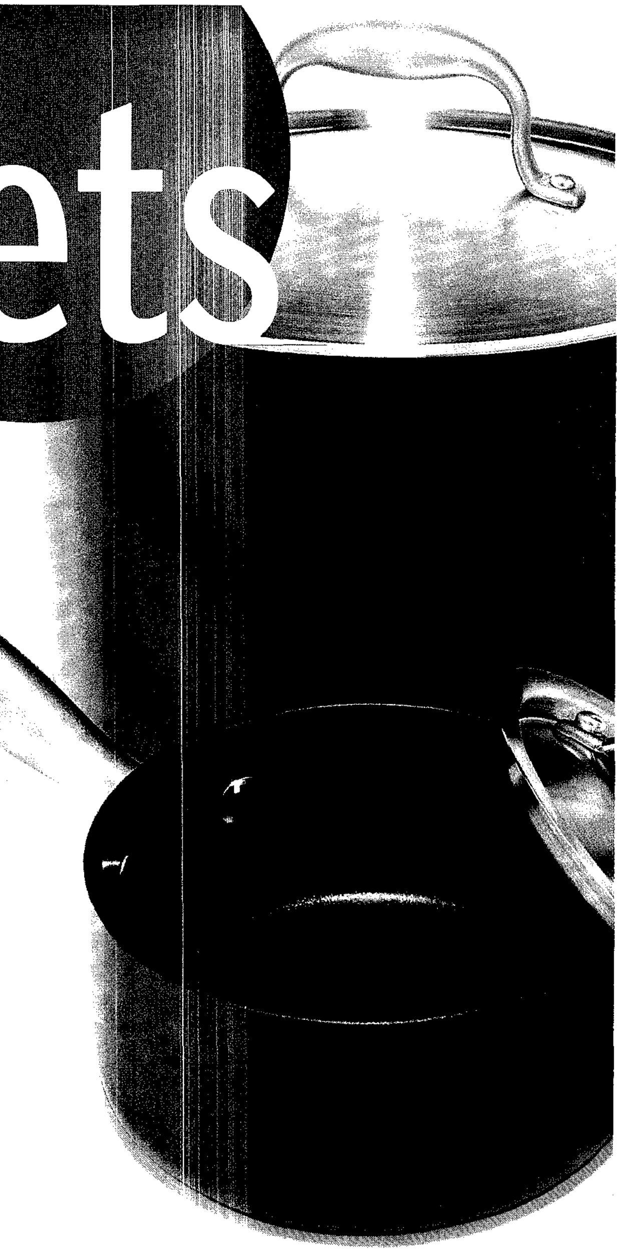
PHOTOGRAPHED BY ANDREW SOUTHAM



"When Chris au[illegible]," says [illegible]t *American Summer* director David Wa[illegible] he was [illegible]re, there was no way I was willing to let anybody [illegible] have that role."

Best Bets

RIMA SUQI



Hot Pots You had your Jean-Georges moments cooking up five-star feasts in your old anodized-aluminum pots—but painstakingly hand-washing them was always a downer. The new collection from Anolon Titanium lets you have it both ways: The hard-anodized cookware is gourmet-quality and conducts heat just as well as the originals, but it's also nonstick and dishwasher-safe. Sets are $300 to $400; individual pieces are $30 to $155.

▶ **BLOOMINGDALE'S**
1000 Third Avenue, at 59th Street/212-705-3000

BLACK & DECKER
FIRESTORM
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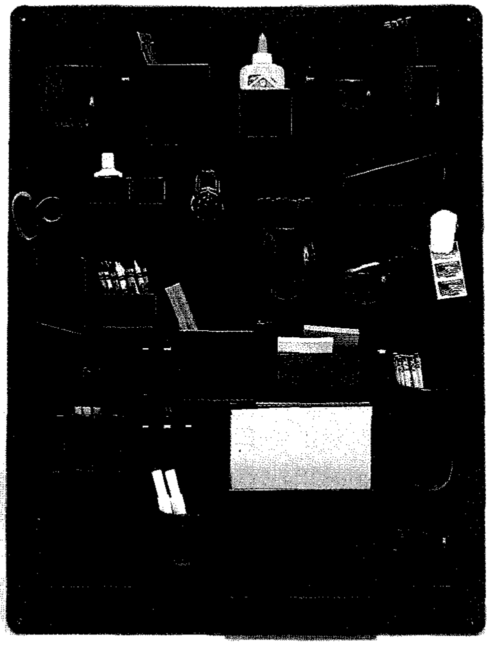
BLACK & DECKER
BLACK & DECKER
16
18
20
22

Know the Drill Do-it-yourselfers short on storage space (and who isn't?) will love Black & Decker's new Multi-Tool. It's a twelve-volt drill, sander, and jigsaw, all in one handy case. The interchangeable attachments install with an easy-to-use lock-and-release mechanism ($99.99).

▶ **KMART**
1 Pennsylvania Plaza/212-760-1188
770 Broadway/212-253-9661

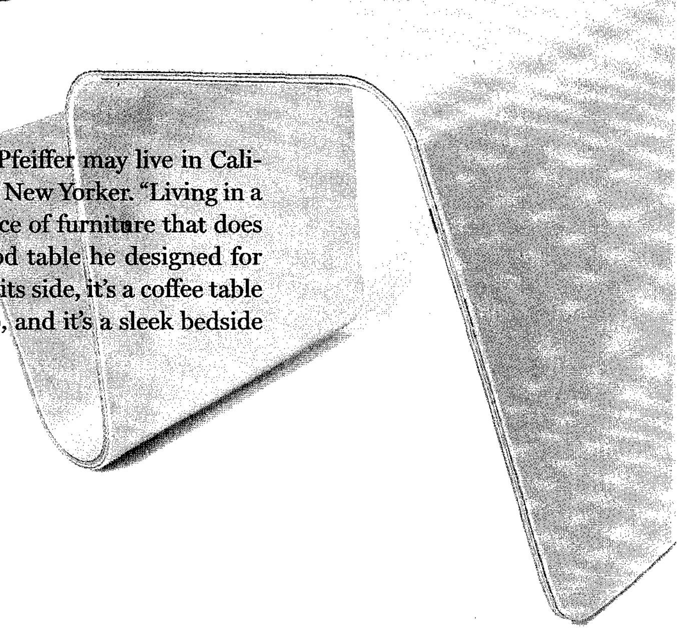
PHOTOGRAPHED BY MICHAEL GRIMM



Neat and Tidy

Remember the joy of buying a shiny new plastic pencil case and filling it with colorful school supplies? Vitra offers a bigger, better version we dare any corporate supply-closet raider to resist: The Uten.Silo, Dorothee Becker's reissued 1969 "wall tidy," has pockets, hooks, and clips to keep your office—or kitchen, bathroom, or nursery—in order. And yes, Staples sells colored paper clips to stock it with ($260).

- ▶ **INGO MAURER**
  89 Grand Street/212-965-8817



Turn the Table

Designer Eric Pfeiffer may live in California, but he thinks like a studio-dwelling New Yorker. "Living in a small space, you can't afford to have a piece of furniture that does just one thing," he says. The bent-plywood table he designed for OFFI is characteristically economical: On its side, it's a coffee table with a built-in magazine rack. Stand it up, and it's a sleek bedside table or a laptop stand ($129).

- ▶ **MXYPLYZYK**
  125 Greenwich Avenue/212-989-4300
- ▶ **SPACIAL ETC.**
  199 Bedford Avenue, Brooklyn/718-599-7962

KYOCERA
KYOCERA ZOOM LENS
f=7.8-15.6mm
MEMORY CARD
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Sharp Shooter

When you're looking for a take-everywhere camera to catch the perfect candid, it pays to be small-minded. Kyocera's Finecam S3 is the tiniest 3.34-megapixel on the market today. It measures 3.4 inches wide by 2.2 inches high by a mere 1.2 inches deep. It has a 2X zoom lens and can shoot fifteen-second movies ($699).

- ▶ **KEN HANSEN PHOTOGRAPHIC**
  509 Madison Avenue, at 53rd Street, suite 1810/212-317-0923
- ▶ **CAMERA LAND**
  575 Lexington Avenue, near 52nd Street/212/753-5128
- ▶ **B&H PHOTO**
  420 Ninth Avenue, at 33rd Street/212-444-6700

Power drill photographed by Michael Kraus.

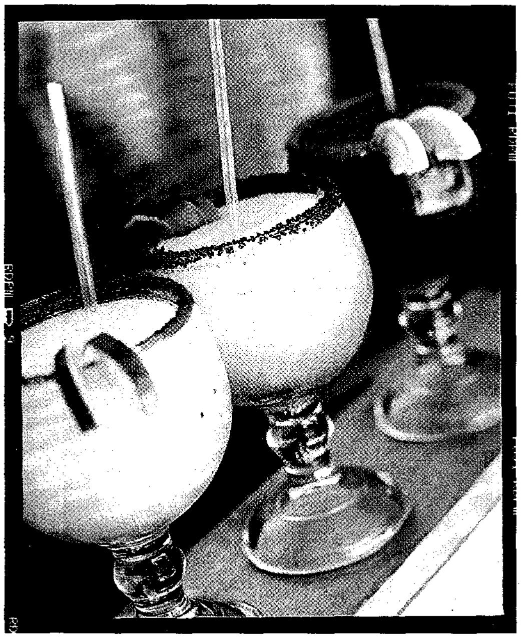
BRIDIE CLARK

Lime Fever

The sipping point: Whether wasting away solo or on a cheap date, walk a straight line to one of our favorite margarita bars, and you won't freeze your assets.

LAPHROAIG SINGLE-MALT IT ain't, but . . . since two sips of a frozen cocktail make your tongue numb, we say why be snobby about quality? Looking to maximize booze for your buck, "S&B" cut a swath across Manhattan in search of the best-tasting—and cheapest—frozen margaritas. We left quite a few empty glasses in our wake—and now, as self-taught sommeliers of lime-and-tequila frosties (incidentally, a warning: Swishing inside your mouth to catch the subtleties of the flavor invariably induces a blinding cold headache), we've narrowed the list to six favorite spots where you'll get a generous serving *and* change back from a $10 bill.

At **Zarela**, it's drinker beware: Each of the surprisingly yummy, chalice-size drinks contains a generous amount of white tequila ($8.50—this may not sound cheap, but these babies pack a whopping ten ounces). If you can hold out until August 8th (when it re-opens after summer break), **Los Dos Molinos** (pictured, $8.25) serves a similar deal. The East Village's **Miracle Grill** has a drinks terrace overlooking the garden in the back, and delicious regular, watermelon, blood-orange, and guava margaritas for $7.75. **Benny's Burritos** uses fresh lemon and lime in the twelve-ouncers ($6.50; $9.50 for twenty ounces); at the Greenwich Avenue location, you can people-watch outside as you sip. Or make an early pit stop at **Panchito's** for a $5.95 sidewalk-side margarita (a word of caution: Be out of here before the bridge-and-tunnel crowd descends at sunset). Too far south of your border? Uptown, **Zocalo** serves up high-quality tequila from Mexico, and on Monday nights its $8 frozen margies are two for the price of one. *Tequila!*



Zarela, 953 Second Ave., near 51st St. (212-644-6740); Los Dos Molinos, 119 East 18th St. (212-505-1574); Miracle Grill, 112 First Ave. (212-254-2353), or Miracle Bar & Grill, 415 Bleecker St. (212-924-1900); Benny's Burritos, 113 Greenwich Ave. (212-727-0584); Zocalo, 174 E. 82nd St. (212-717-7772); Panchito's, 103 MacDougal St. (212-473-5239).

Picks of the Week

Bone Simple Design is discounting its minimalist table, floor, and hanging lamps—as sold in Crate & Barrel and Totem—by 50 to 75 percent; they're now $15 to $150. *17 Little W. 12th St., Room 309 (212-627-0876); cash only; Thurs. 3-9; 7/26.*

Language's warehouse sale has Chloe, Pucci, Courrèges, John Bartlett, Matthew Williamson, and more for 40–80 percent off. An Earl leather jacket was $560 and is now $168; a Miguel Adrover dress was $875, now $262.50. *238 Mulberry St. (212-431-5566); A.E., M.C., V.; Thurs. 11-8, Fri.-Sat. 11-7, Sun. noon-7; 7/26-7/28.*

A Second Chance is cleaning out its supply of secondhand Gucci, Armani, Calvin Klein, and more; skirts, pants, and tops are just $10, jackets and dresses $25. Mention this page and they'll knock an additional 10 percent off new fall arrivals. *1109 Lexington Ave., near 77th St. (212-744-6041); A.E., M.C., V.; Mon.-Fri. 11-7, Sat. 11-6, Sun. noon-5; starts 7/23.*

Seam is taking 30 to 70 percent off the funky, vintage-inspired creations that have enticed Ashley Judd and Susan Sarandon to become clients. A slip dress with a handcrafted ivory flower was $190 and is now $125; Capri pants with slit-back legs and a side zipper were $135 and are now $85. *117 W. Broadway (212-732-9411); A.E., M.C., V.; Mon.-Sat. 11-7, Sun. 1-6; starts 7/16.*

MOMA's annual summer sale is under way, with 25 to 50 percent off select merchandise in the store: An Alexis Bittar oyster necklace was $180 and is now $99.95, and a red and black Japanese silk wrap was $175 and is now $69.95. *44 W. 53rd St. (212-767-1050); A.E., M.C., V.; Sat.-Thurs. 10-6:30, Fri. 10-8; while supplies last.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.

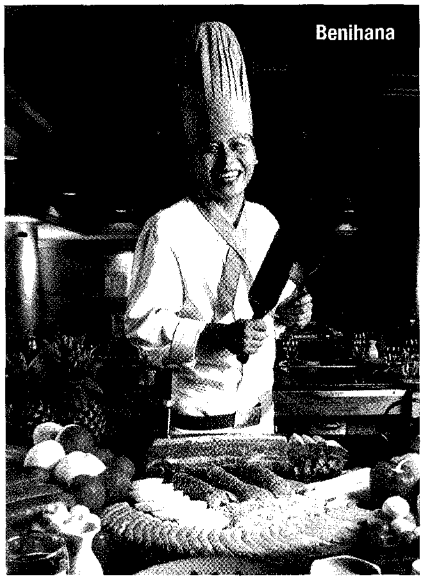
New York
Shops
A GUIDE TO THE BEST STORES IN NEW YORK
1500 great stores for
spring

Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Photograph by Carina Salvi.

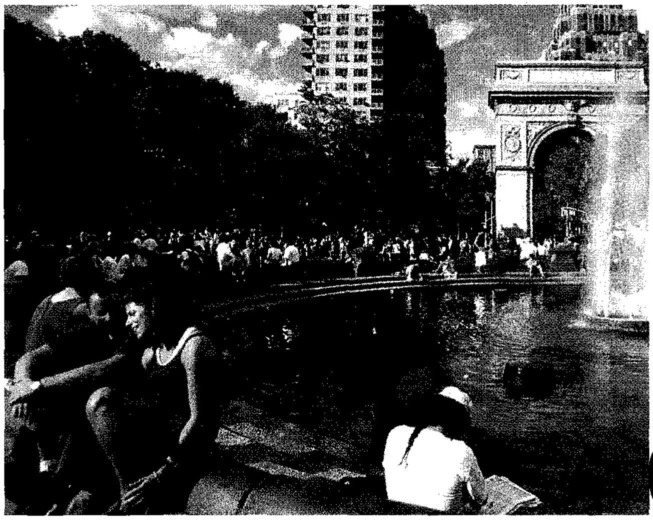
New York Neighborhoods

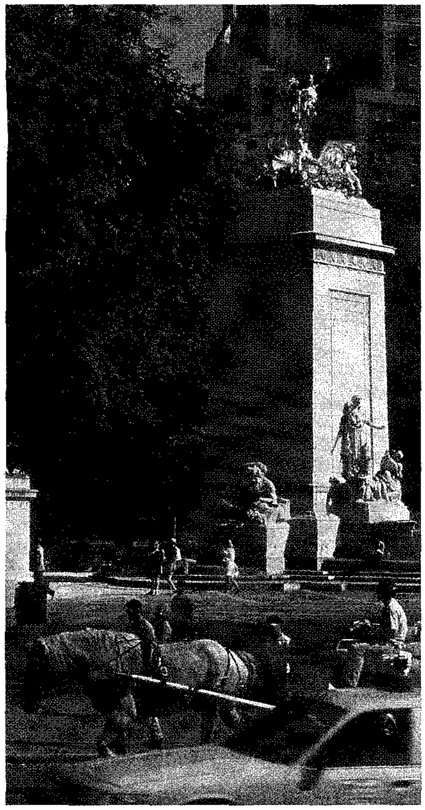
Local places to eat and meet


Benihana

While Manhattan is one of the world's largest cities, it's essentially an island of distinctive neighborhoods. From the Upper West Side to the canyons of Wall Street, New York Neighborhoods will inspire you to experience Manhattan, one neighborhood at a time. Sample cuisines from around the world and local green markets. Wander charming streets filled with vintage architecture and grand avenues with world class shopping. Relax over cocktails at a great bar and spend an evening at the theater. Picnic at one of the many parks and explore your ancestors' heritage. Enjoy Manhattan like a true native, neighborhood by neighborhood.

Palio





Midtown

Where to Eat

Palio

Palio is an elegant midtown oasis of authentic Northern Italian cuisine. Start your evening with drinks in the downstairs bar justly famed for the dramatic four-panel Sandro Chia mural depicting the Palio of Siena, the ancient horse race. Upstairs, enjoy sumptuous cooking and impeccable service in the wood-paneled dining room.

Beyond the extraordinary a la carte menu, Palio offers a tasting menu that changes monthly to take advantage of the freshest seasonal ingredients. At lunch, an executive menu offers less expensive choices For a completely casual experience, try a light lunch or dinner in the bar. Palio's prix fixe menu makes it the perfect spot before a matinee or an evening of theater.

151 W. 51st St., 245-4850; www.thi.it

Benihana

Since opening for the first time on Broadway in 1964, Benihana has introduced legions of New Yorkers to a distinctive blend of dining entertainment and Japanese hibachi-style cooking. Now true institutions, Benihana's highly-skilled chefs still prepare the teppanyaki (known here as hibachi, teppan means grill and yaki means broil) menu tableside with dazzling showmanship. Sitting around communal tables, order your meal and watch the chef slice, dice, and grill your selection with perfectly timed artistry.

In addition to the classic and beloved teppanyaki menu consisting of top sirloin, chicken, seafood and vegetarian dishes,

Creative Services Director: **Beverly Hood Allen** • Editor: **Christy Casamassima**
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Osso Buco is a good value: the family style portions, described as double size, are closer to triple. Osso Buco is much more of a casual neighborhood place…I saw more than a few couples stopping in after work to share a plate of pasta or veal. What's more family style, after all, than for everybody to eat the same meal?…
ERIC ASIMOV $25 and under N.Y. Times 6/21/2000

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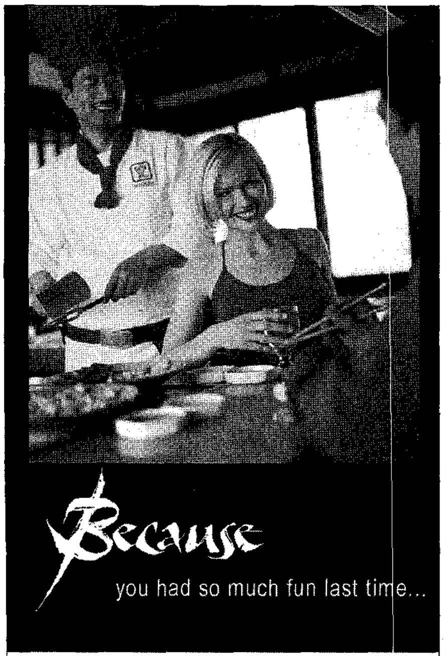
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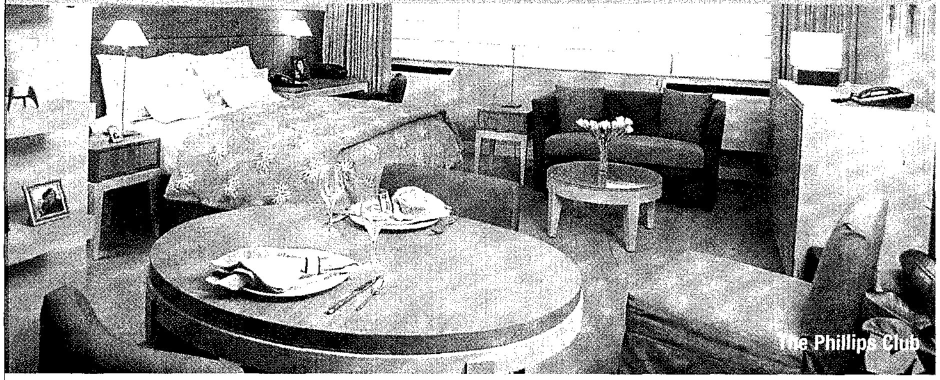
New York Neighborhoods



The Phillips Club

Benihana has been serving sushi since 1981. **120 E. 56th St., 593-1627; 47 W. 56th St., 581-0930; www.benihana.com**

Minotaur

Minotaur represents an innovative concept in Greek cuisine. Stepping into the grand new midtown restaurant takes you back 4,600 years in Greek history. The spacious dining room, complete with Minoan columns and murals, resembles the throne room of King Minos of Knossos. The expansive menu, developed by a Greek chef who came expressly from Athens to open the restaurant, features both ancient and contemporary Greek recipes from every region of this Mediterranean land.

Minotaur

Ancient recipes include wild boar Minoan style, a roasted tenderloin of wild boar with pistachios, peanuts, prunes, honey, and sweet red wine. Lobster Neptune, a dish made with lobster, papardelle, olive oil, garlic, parsley and lemon juice, is also from the times of King Minos. For a modern twist, try the Seafood Yuvetsi prepared with lobster, shrimp, scallops, mussels, fresh tomatoes, white wine, and orzo. **44 W. 58th St., 759-0502**

Upper East Side

Where to Eat

Nino's

Nino's

Nino Selimaj opened Nino's, his first of four Manhattan restaurants, 10 years ago. Now it's one of the Upper East Side's most beloved eateries. Regular patrons, who come in up to four times a week, are greeted with warmth and shown to their favorite table in a dining room that closely resembles a romantic Tuscan villa. Live entertainment six nights a week enhances the relaxing ambiance. The attentive wait staff serves favorite Northern Italian specialties including Lobster Fra Diavolo (lobster in red sauce with olive oil, garlic, fresh basil, jalapeño peppers over linguini), grilled salmon with a honey-mustard glaze, and homemade spinach ravioli stuffed with sun-dried tomatoes and served with a light red sauce. **1354 First Ave., between 72nd and 73rd streets, 988-0002; www.ninosnyc.com**

Upper West Side

Where to Stay

The Phillips Club

For an extraordinary West Side home away from home, consider The Phillips Club, ideally located in the superb Lincoln Square neighborhood. The Phillips Club, just steps from Central Park, is a unique residential and hotel experience where guests may stay overnight, for an extended period, or own an apartment via a club membership.

At The Phillips Club, personal service has been raised to an art form. Guests come to The Phillips Club to be recognized and pampered. It's no wonder that 55 percent of the guests at any given time are repeat visitors. The experience starts with a staff that knows each guest by name and extends to ensuring that guests can obtain anything they want. The Phillips Club provides a

What to Do

[illegible]

- Walk along **Fifth Avenue (first-class shops)** *and through* **Rockefeller Center**
- Enjoy **Broadway** theater
- **The Museum of Modern Art**, 11 W. 53rd St., 708-9480; www.moma.org
- Japan Society, 333 E. 47th St., 832-1155; www.japansociety.org
- American Craft Museum, 40 W. 53rd St., 956-3535; www.americancraftmuseum.org
- **The New York Public Library**, Fifth Avenue at 42nd Street, 869-8089; www.nypl.org

Upper East Side

- **Museum of Art**, Fifth Avenue at 82nd Street, 535-7710; www.metmuseum.org
- **The Frick Collection**, 1 E. 70th St., 288-0700; www.frick.org
- **Solomon R. Guggenheim Museum**, 1071 Fifth Ave., 423-3500; www.guggenheim.org
- **Whitney Museum of American Art**, 945 Madison Ave., 570-3676; www.whitney.org
- Stroll along **Madison Avenue** with its glorious upscale boutiques and art galleries
- *Take the kids to the* **Central Park Wildlife Conservation Center** (aka the Central Park Zoo)

Upper West Side

- Shop **Columbus** and **Amsterdam** avenues
- **Shakespeare in the Park** at the Delacorte Theater in Central Park, 539-8750; http://nyc.gov/html/dpr/home.html
- Stroll through **Riverside Park** and enjoy unrivaled Hudson River views
- **Lincoln Center for the Performing Arts**, Broadway between West 62nd and West 65th streets, 546-2656; www.lincolncenter.org
- **American Museum of Natural History**, Central Park West at 79th Street, 768-5100; www.amnh.org
- **The Bard Graduate Center for Studies** in the Decorative Arts gallery, 18 W. 86th St., 501-3000; www.bgc.bard.edu

Gramercy Park

- **Farmer's Market** in Union Square Park, *Mon., Wed., Fri., Sat., 477-3220; www.cenyc.org*
- Enjoy newly refurbished **Madison Square Park**
- **Shop Broadway** between Union Square and Madison Square North
- **Theodore Roosevelt Birthplace**, 28 E. 20th St., 260-1616
- **Visual Arts Museum at the School of Visual Arts**, 209 E. 23rd St., 592-2010; www.schoolofvisualarts.edu
- **The Morgan Library**, 29 E. 36th St., 685-0610; www.morganlibrary.org

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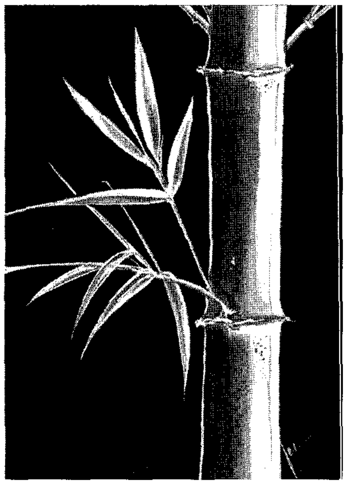

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New York Neighborhoods

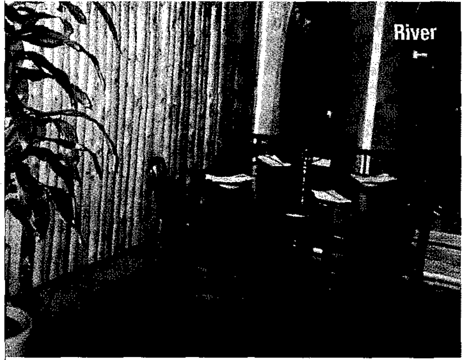
Mi Restaurant

soothing and stylish counterpoint to Manhattan's mad pace from the elegant, contemporary lobby to the gracious, spacious units that range in size from studios to three bedrooms. Each residence features a kitchen, but guests may order from room service provided by the on-site Balducci's. The staff will also grocery shop for guests.

Fitness buffs have privileges at Reebok Sports Club/NY. A 24-hour business center, an on-site boardroom, sophisticated telecommunications and security systems, a 24-hour concierge, dry cleaning and laundry, and in-room spa services round out the unparalleled amenities available at The Phillips Club. **155 W. 66th St. between Broadway and Amsterdam avenues, 835-8800; www.phillipsclub.com**

River

The décor and menu take you on a virtual tour of Thailand and Vietnam at River, a mock jungle of bamboo, plants, and artifacts that includes a massive wooden boat. The open kitchen is a show in itself, producing a taste palate that ranges from spicy to neutral, making stops at sweet, sour, and aromatic along the way. There is a long list of traditional appetizers including sugar cane shrimp, dumplings, and spring rolls. The tempting entrées include chicken, beef, pork, curry, seafood vegetarian, and noodle and rice specialties. **345 Amsterdam Ave., 579-1888**



River

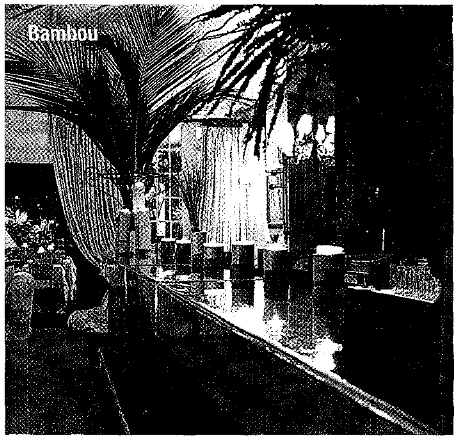
Gramercy Park

Where to Eat

Mi Restaurant

If you're looking for a dining experience that provides extraordinary food, a unique setting, and great prices, look no further than Mi Restaurant. In just one year, Mi has become a Gramercy Park favorite. Mi (means "beautiful" in four Asian languages) is a visual and gastronomic fusion of four Asian nations including Malaysia, Korea, Thailand, and Japan.

Owner Sook Kang and her staff welcome you into a dining room filled with the arts and crafts of Asia. Executive chef Peter How prepares and beautifully presents a subtley eclectic menu of original Pan-Asian specialties. An excellent sushi bar is also on hand. **66 Madison Ave., 252-8888; www.mirestaurantnyc.com**



Bambou

East Village

Where to Eat

Bambou

Dinner at Bambou is an evening in the tropics without the hassles of air travel. This comfortably chic East 14th Street hideaway, reminiscent of a private Caribbean great house, attracts an eclectic clientele of downtown locals, extended families, and celebrities.

Sip a rum punch in one of the lounge's plush sofas set amidst tropical plants and flowers. Afterward, dine leisurely in the palm-lined dining room set with white linen, sparkling crystal, and glittering candles.

Bambou's inventive chef infuses the food of the Caribbean with French technique. Start with mussels steamed in coconut milk and curry broth. Move on to the delectable roasted whole snapper stuffed with sweet potato purée and ginger. Finish your Caribbean idyll with the banana beignets served with rum caramel sauce. **243 E. 14th St., 358-0012**

What to Do

- **The Public Theater, New York Shakespeare Festival,** 425 Lafayette St., 260-2400; www.publictheater.org
- **Blue Man Group,** Astor Place Theatre, 434 Lafayette St., 254-4370; www.blueman.com
- **Variety Arts Theater,** 110 Third Ave., 239-6200; www.telecharge.com
- ***Stomp,*** The Orpheum, 126 Second Ave., 477-2477; www.stomponline.com
- **Chic shops** on Avenues A, B, C, D
- **Little India District** on East Sixth Street between First and Second avenues

West Village

- Stroll the charming streets filled with delightful historic architecture. Notable are **MacDougal Alley** between Washington Square North and West Eighth Street, **Washington Mews** between University Place and Fifth Avenue, **Gay Street** between Waverly Place and Christopher Street, **39 and 41 Commerce St., Grove Court** between Bedford and Hudson streets, **Patchin Place,** off West 10th Street between Sixth and Greenwich avenues
- **The Cherry Lane Theatre,** 38 Commerce St., 989-2020; www.cherrylanetheatre.com
- **Minetta Lane Theatre,** 18 Minetta Lane, 420-8000; www.ticketmaster.com
- ***The Fantastiks,*** Sullivan Street Playhouse, 181 Sullivan St., 674-3838; www.thefantastiks.com
- Shop **Eighth Street** between Broadway and Sixth Avenue
- Check out NYU students and Village locals in **Washington Square Park**

Wall Street

- **New York Stock Exchange,** 20 Broad St., 656-5168; www.nyse.com
- **Ellis Island,** New York Harbor, 363-3200; www.ellisisland.org
- **South Street Seaport Museum,** 207 Front St., 748-8600; www.southstseaport.org
- **Trinity Church,** Broadway and Wall Street, 602-0800; www.trinitywallstreet.org
- **Museum of Jewish Heritage,** 18 First Place, Battery Park City, 968-1800; www.mjhnyc.org
- **The Skyscraper Museum,** 110 Maiden Lane, 968-1961; www.skyscraper.org

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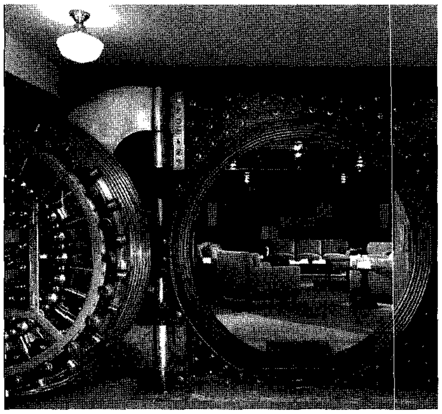

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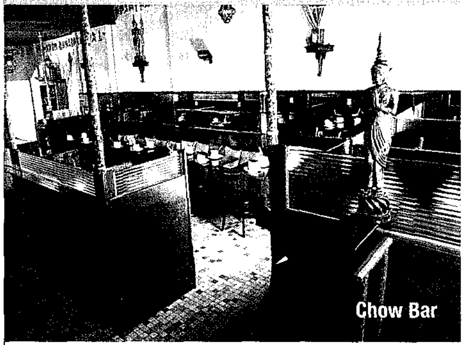
New York Neighborhoods


Chow Bar

West Village

Where to Eat

Chow Bar

It's not hard to see how Chow Bar has already become a West Village neighborhood hangout in just one year. Partners Bob Gaines and chef Peter Klein have created a unique environment in which you'll quickly feel at home and want to return to again.

This beautifully designed Asian brasserie in a distinctive landmark building effortlessly blends the inspirations of many Asian cultures. The Pan-Asian menu has a strong Chinese influence with accents of Indonesian, Thai, and Japanese traditions. Stop off for drinks in the lively bar and stay for dinner. With two dining rooms, Chow Bar is perfect for a large group of friends. **230 W. Fourth St. Corner of West 10th Street, 633-2212**

Wall Street

Where to Eat

Vine

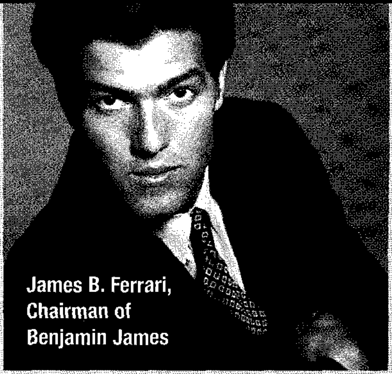
Vine represents why so many are heading to downtown Manhattan for some of the city's best food. Julie Menin, lawyer turned restaurateur, built Vine's menu around the freshest ingredients and great wine. In its first year, Vine chef Ariane Duarte's contemporary American cuisine earned a 25 food rating in the *Zagat Survey 2001*.

The dramatic restaurant, located in a landmark building, and commanding magnificent views of the New York Stock Exchange, combines a fine dining restaurant, a market and café, and copper lined bank vaults now home to private party spaces and a 3,000-bottle wine cellar.

Vine

Make reservations for a romantic dinner or enjoy a casual lunch at the café. Come into the market for takeout or call for delivery. And make sure to sample Vine's lively cocktail scene.
25 Broad St. 344-8463; www.vinefood.com

Neighborhood Guide


James B. Ferrari, Chairman of Benjamin James

The first step in finding the right Manhattan abode means deciding which neighborhood is best for you. If you're not familiar with all of Manhattan's many distinct areas, consult the real estate professionals at Benjamin James Associates.

"Manhattan is a dynamic place that is constantly changing. Whole new areas such as the Financial District have sprung up, while more established neighborhoods like Chelsea have been energized and even expanded. At Benjamin James Associates, we introduce clients to homes in areas that will work for their lifestyles," explains James B. Ferrari, chairman. "We also go the extra mile in providing our clients with all sorts of neighborhood information —everything from schools and transportation to shops, dry cleaners, restaurants, and even doggy day care."

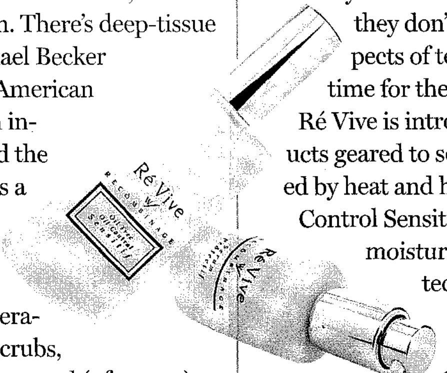
Another challenge facing Manhattan home seekers is the lack of a multiple listing service. Often apartment seekers must work with several brokers just to see all the apartments that fit their requirements. However, Benjamin James Associates can give you access to the city's best listings. "As members of the Real Estate Board of New York, we have entree to the city's best properties. With Benjamin James you only need one broker relationship to open all the best doors in Manhattan," continues Ferrari.

900 Broadway, Suite 203, 475-9800;
96 W. Houston St., 777-7300; 12 E. 32nd St., 689-2700; 254 Park Ave. S., 260-2271;
www.benjaminjames.com

Local Polish

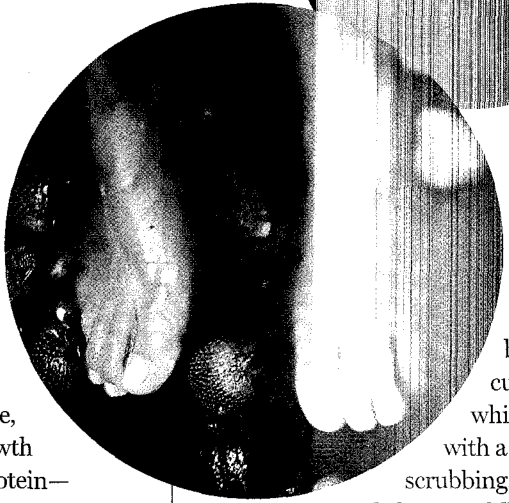
On Broadway just below Canal Street, where bargain shops still line the streets, the latest sign of urban gentrification—a day spa—has just appeared. Eden, lit by candles and strewn with orchids, is no mere nail emporium. There's deep-tissue massage from Michael Becker (who also works at American Ballet Theatre as an in-house therapist) and the facial menu includes a calming treatment with lavender, aloe vera, and ginkgo biloba. There are therapeutic baths, body scrubs, aromatherapy, waxing, and (of course) nail care, plus a lounge complete with giant-screen TV and buffet area. Just make sure those nails are dry before you reach for the watermelon slices (388 Broadway, near Walker Street; 212-226-0515; treatments range from $30 to $160).

Hello, Dolly



The personal benefits of cloning may be closer than you think. Two bioengineered skin lines—Natura Bissé, which contains the plant-based skin growth factor, and Ré Vive, which uses epidermal growth factor, a cloned human protein—have been flying off department-store shelves. Both are said to speed up cell renewal, a process that slows down radically after our teen years (let's hope they don't replicate *all* the aspects of teenage skin). Just in time for the sweltering summer, Ré Vive is introducing two new products geared to solving problems created by heat and humidity: Oil Free Oil Control Sensitif ($225), a daytime moisturizer, and Serum Prôtectif ($175), a night cream (both lines are available at Bergdorf Goodman; Ré Vive is also at Saks Fifth Avenue; Natura Bissé is also at Barneys New York).

On Your Toes



Style Bar in Sag Harbor has a new, olfactory angle on putting your best foot forward. Working on the theory that it's as important to smell good as it is to look good, the spa has introduced the Sorbet Pedicure ($55), which begins with a thorough scrubbing, filing, and clipping, followed by an exfoliation with wheat germ, and finally a soak in one of three fragrant, fruity flavors: peach, coconut, or lemon-lime. The year-old salon—with its garden room and whimsical trompe l'oeil designs of sky, ocean, and leaping dolphins—has mined this tasteful territory before, offering hot milk-and-almond pedicures in the winter. Our advice? Watch out for mosquitoes—and that hungry person next to you on the beach (Style Bar, 1 Bay Street, Sag Harbor; 631-725-6730).

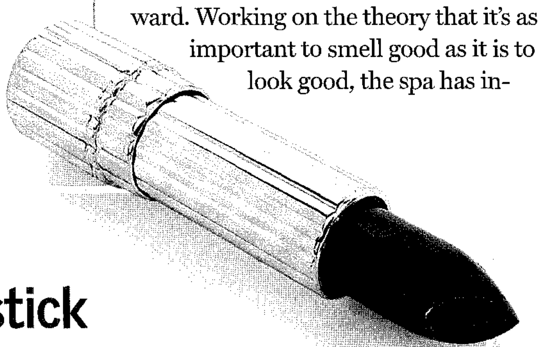
Homme Plus

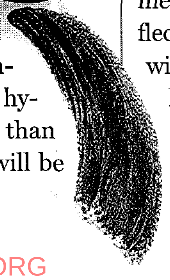
Christian
CALYPSO
HOMME
NEW YORK

Calypso, the rapidly replicating store stocked with vividly colorful and indulgently girly clothes and beauty items, is getting in touch with its masculine side. In September, the company will be launching Calypso Homme, a new men's fragrance that reflects the store's island flavor with notes of tangerine, grapefruit, lemon tree, black currant, hyacinth, and violet. All the better to make your man and your outfit match ($50 at Calypso stores).

Editor's Pick

Estée Lauder Sumptuous Lipstick





Lipstick is mostly made of wax, which (as much of the female population can attest) can give it a heavy feel. But this fall Estée Lauder will introduce a new, gel-based formula that mixes in a polymer film, making the hybrid lighter and smoother—so your significant other will appreciate more than just the way your lips look. Sumptuous ($18) comes in 30 shades and will be available in September at Macy's and Bloomingdale's.

Photographs: clockwise from top left, Kenneth Chen (2); Joe Scafuro (3).

SOMETIMES THE MOST GENEROUS GRATUITIES COME FROM OUR CHEFS.

Citymeals would like to extend its deepest appreciation to those who helped make this year's dinner a roaring success.

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Nick Valenti

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cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Planet of the Apes

Opens July 27

Two opposable thumbs up! As the opening of Tim Burton's eagerly awaited update of the 1968 melodrama—starring Tim Roth, Mark Wahlberg (pictured), and Helena Bonham Carter—draws near, we're already wondering which critic will be first to write THIS MONKEY SHINES! (See listing, page 57.)

Theater

The Seagull

The Delacorte Theater, Central Park

There'll be more stars onstage than in the sky above the Delacorte when Mike Nichols's staging of Chekhov's *The Seagull* begins free performances in Central Park July 24: Meryl Streep, Kevin Kline, Natalie Portman, Christopher Walken, and Philip Seymour Hoffman lead the cast. And as if this lily needed any more gilding, the play's been rewritten (er, adapted) by Tom Stoppard. (See listing, page 66.)

Best of the Week

Nightlife

Paradise Garage 25th Anniversary Party

At Vinyl

Grace Jones (pictured) is scheduled to appear on Saturday, July 28, in celebration of the 25th anniversary of the Paradise Garage. So if you aren't there by, oh, Monday afternoon, you might end up completely missing out on the diva's performance. (See listing, page 84.)

Art

Sugimoto: Portraits

At the Guggenheim Museum SoHo

Japanese photographer Hiroshi Sugimoto goes Madame Tussaud's one better with his extremely unsettling life-size images of wax sculptures of celebrities from Napoleon Bonaparte to Princess Di. Be the first to gasp "*Meta-!*" (See listing, page 71.)

Restaurants

Fiorucci Fashion Café

622 Broadway, at Bleecker Street

The downtown reincarnation of Fiorucci, the uptown glam-punk emporium, comes with trattoria attached: Look for antipasti, panini, and hungry SoHo hipsters breathlessly making puns on "chow!" and "ciao!" (See page 77.)

In Concert

Queens Theatre in the Park

In Flushing Meadows Corona Park

Expect Sprint CEOs to be furiously taking notes as Queens Theatre in the Park (QTP) celebrates the fifth annual AT&T Latino Cultural Festival 2001, featuring the U.S. premiere of Ballet Provincial de San Luis (Mexican folkloric dance), Fusión Tango (a modern-dance-ballet hybrid), and Sisa Pakari (child dancers act out Andean legends). The festival begins July 25. (See listing, page 82.)

Books

America

By Stephen Coonts; St. Martin's Press; $25.95

Not your parents' spy thriller. Well, actually, it probably is: Don't expect any apologies for the stolen submarines, meddling CIA agents, and secret wars in the latest blockbuster by the author of *Hong Kong*, *Cuba*, and *Under Siege*. Steven Seagal's ears just pricked up . . .

DEREK DE KOFF

Photographs: clockwise from top left, Sam Emerson; Brigitte Lacombe; Antonio Wingfield.

MOVIES JOHN LEONARD

Fast Food

Lacking Spielberg, science, or art (except from the computer animators), *Jurassic Park III* is strictly franchise fare, right off the assembly line.

Lunchtime: Sam Neill tangles with velociraptors in *Jurassic Park III*.

THE BAD NEWS FROM COSTA Rica is that velociraptors have cell phones. Or at least a sort of ram's horn bundled into their Windows operating system through which they whistle and squawk at one another, between humongous hops. So not only are the unfriendliest dinosaurs in the whole commonwealth of Steven Spielberg and Michael Crichton smarter than dolphins or primates, but they also gossip and conspire.

This bad news is the only news in **Jurassic Park III**. With Joe Johnston directing instead of Spielberg, who executive-produces, and a scrum of screenwriters, none named Crichton, the franchise suffers some negligence. Who needs characters, plot development, science, history, herbivores, or Richard Attenborough when you can lose another child and send in the Marines? What we get isn't so much contempt for the audience—we've already proved that in the summer we'll watch anything—as the chronic-fatigue syndrome of sequels, even Sequelbergs.

Never mind why young Trevor Morgan was parasailing in the first place over the forbidden subtropical island, nor what happened to the older man who talked him into it. To recover the wayward boychik, his estranged parents, William H. Macy and Téa Leoni, must persuade paleontologist Sam Neill to leave fossilized Montana for a return trip to the nightmare past by promising him a ransom in research money they don't have. Along for the ride are Sam's best graduate student, Alessandro Nivola; a booking agent, Michael Jeter; and several gun-toting mercenary hulks who might as well be labeled MUNCHIES.

Jurassic Park III
Directed by Joe Johnston; starring Sam Neill, Laura Dern, Téa Leoni, and William H. Macy.
See Movies listings for details.

They crash-land, of course, and the rest is hypodermic chase scenes, until Sam calls Laura Dern on the cell phone that wasn't swallowed by the mother of all raptors and Laura invades Iraq. Insert here your preferred rhapsody on special effects. (Mark Twain, confessing he was lousy at weather, sent his readers to an appendix of golden oldies from gothic novels and the Bible. I've got better ways to spend my time than comparison-shopping among computer animations in *Shrek, Atlantis,* and *Final Fantasy*.) You can count on, besides raptors, a *T. rex* and a spinosaurus. Nifty they may be, but unlike Téa, they don't cuddle. Cuddlesomeness, in fact, has been in steady decline since the first *Jurassic Park* (1993), as if Prehistoric Cute were enough to get the kids into the theater, but afterward they're crackheads.

So has the science declined. You'll recall that before the first raptor ate its first lawyer and computer nerd, crackpot billionaire Attenborough and his team of God-playing recombinant-DNA biologists explained at length how mosquitoes had sucked up dinosaur blood and then got trapped in fossilized tree sap for 65 million years, till the miracles of metabolic engineering and phylogenetic mapping (plus an ostrich and a frog) made possible a theme park. All that while Laura and Sam gasped in paleontological wonder at the long-necked leaf eaters, and punk mathematician Jeff Goldblum worried out loud about Chaos Theory. In *The Lost World: Jurassic Park* (1997), where there were fewer frills, it was Earth First! versus Big Science and Big Business. Darwin be damned. The buck-grubbing biotechies were every bit as rapacious as the dinosaurs. Before a *T. rex* ate San Diego, Jeff saved Julianne Moore and his stepdaughter not only from raptors but also from capitalist pigs like Arliss Howard. *JPIII* has no frills at all. Though Sam seems to enjoy playing Indiana Jones, the rest of us are just snack food.

What has evolved over three visits to the Mesozoic is Spielberg's obsession with missing parents and lost kids. And I don't mean Attenborough's grandchildren or Téa Leoni's parasailor. Reptiles have feelings, too. The big reason why the *T. rex* was so mad at San Diego is that the buck-grubbers messed with its nuclear family. The velociraptors are after Sam, Bill, and Téa because they stole some eggs. Everybody will have a lot to talk about in therapy. ■

Peter Rainer is on a brief leave.

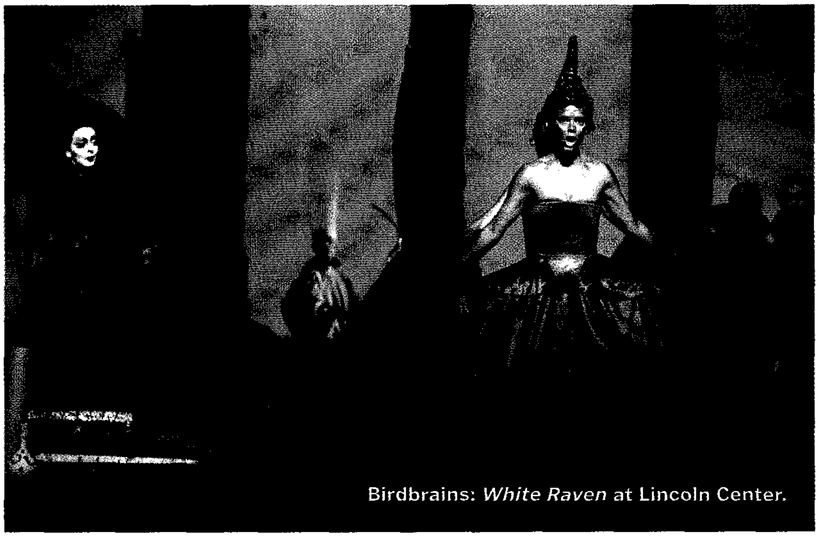
Photograph by Industrial Light + Magic.

PETER G. DAVIS

The Discovery Card

Philip Glass and Robert Wilson's *White Raven* pays mind-numbing tribute to the great Portuguese explorers; for inspired minimalism, try Salvatore Sciarrino.

I FEEL A LOT BETTER ABOUT PHILIP Glass now that the New York *Times* has explained that he doesn't so much create art these days as market a product. That, I suppose, makes him more of an entrepreneurial showman than a serious composer, and we may now judge him as such. Perhaps that also explains why so many influential critics who championed Glass's innovative minimalist style in the seventies have given up on his recent music, dismissing it as creatively lazy and inconsequential. If that attitude pains Glass, he must, like Liberace, be crying all the way to the bank. His easy-listening, mind-numbing merchandise is in demand everywhere, and festivals of Glass abound, most recently at Lincoln Center Festival 2001, which presented three retrospective concerts and, at the New York State Theater, the American premiere of his 1991 collaboration with Robert Wilson, **White Raven.**


Birdbrains: *White Raven* at Lincoln Center.

For anyone familiar with the work of Glass and Wilson, *White Raven* will hold few surprises, another grandiose pageant full of the pair's familiar gestures and routines. This time, there is a linear theme of sorts to illustrate, one that revolves around the ideas of Portuguese discovery; the opera was commissioned by the government of Portugal to commemorate the 500th anniversary of the country's golden age of global exploration, between 1490 and 1500. The characters described by Luisa Costa Gomes's fanciful text are all looking for something. They include the usual Portuguese royals, Vasco da Gama, sailors and scientists and travelers, an anonymous writer, a menagerie of sideshow freaks including Siamese twins and a man with an elephant's foot, two inquisitive children, a pair of ravens (black), and a Miss Universe—we even meet Judy Garland and the Tin Man in search of you know what.

Most of Wilson's stock images turn up in this spectacle: the trademark traveling neon circles and lines, geometric shapes, phallic objects descending from above, silhouetted pantomimes, half-animal-half-human figures, etc. Much of it seems plain silly, such as the storm-at-sea shipwreck scene with its tossing cartoon waves and body parts bobbing on the surface. Mostly, though, the visuals looked tired, heavy-handed, and recycled, a collection of bland tableaux with little to challenge the mind or stimulate the imagination.

Ditto for Glass's score, with its usual simpleminded syncopations, sappy tunes, awkward vocal writing, and gummy orchestration. No one in the cast gave an especially distinguished performance, probably because no one had any distinctive music to sing. The biggest part, the Writer, is a spoken role, but thanks to Lucinda Childs's amplified mumbling, the words were incomprehensible. Dennis Russell Davies, today's most authoritative Glass interpreter, kept the whole pretentious extravaganza together with his usual expertise and energy; this sophisticated musician's continued enthusiasm for such touchy-feely tripe is truly astonishing.

White Raven
Composed by Philip Glass; text by Luisa Costa Gomes; staged by Robert Wilson.

Luci Mie Traditrici
Composed by Salvatore Sciarrino; conducted by Kazushi Ono; staged by Trisha Brown.

Edda
Created by Benjamin Bagby and Ping Chong; performed by Ensemble Sequentia.
All presented by Lincoln Center Festival 2001.

AS IF TO PROVE THAT there is more than one way to compose a minimalist opera these days, the festival also offered Salvatore Sciarrino's **Luci Mie Traditrici**, written in 1998 and seen at LaGuardia Drama Theater in a production unveiled last March at the Théâtre Royal de La Monnaie in Brussels. Born in 1947, Sciarrino is one of Italy's most prolific and admired composers, whose work, like that of most important Europeans, is almost totally unknown here. It was thoughtful of the festival management to augment the performances of his opera with a free concert at the Juilliard School, a program that featured Sciarrino's Piano Sonata No. 2 and a suite for voice and chamber ensemble drawn from his 1979 opera based on Henry James's *The Aspern Papers.*

Spare, ascetic, economic, austere—however one cares to term it, Sciarrino's music is hardly an easy listen. *Luci Mie Traditrici* ("My Treacherous Eyes," according to the official translation) distills the bare events of a notorious Re-

Photograph by Stephanie Berger.

naissance adultery-and-murder case involving the composer Gesualdo, who dispatched his wife and her lover in 1590, into a 75-minute opera that makes Debussy's famously wispy *Pelléas et Mélisande* seem as robust as Tosca. What we are given is the skeletal framework for a drama of passion, as the four singers—husband (Paul Armin Edelmann), wife (Annette Stricker), lover (Lawrence Zazzo), and spying servant (John Bowen)—carry on a fragmentary discourse that leads to tragedy, all accompanied by a sinister nocturne of murmuring, diaphanous, subtly shifting instrumental sound.

For those who can make the necessary inner surrender, Sciarrino's disquieting but glisteningly hypnotic music casts a potent spell as it illustrates the action's slow-motion symmetries, particularly effective in this elegant production conducted by Kazushi Ono, designed by Roland Aeschlimann, and directed by Trisha Brown. The performers move over an arclike space sliced diagonally by sawtooth ridges that rise and fall as the characters' relationships gradually darken, a dance of death choreographed by Brown to create powerful tensions simply through the singers' gestures and spatial placement. The whole experience was distinctly unsettling and provocative, precisely the kind of exploratory musical theater one expects to find at a festival.

JUST AS WAGNER ADAPTED THE OLD NORSE legends for his monumental *Ring* cycle, music scholar Benjamin Bagby and theater artist Ping Chong have rifled the same material to create their more modest **Edda**, an 85-minute Lincoln Center Festival curiosity subtitled *Viking Tales of Lust, Revenge, and Family,* chanted in Old Icelandic, and acted out by Ensemble Sequentia.

Except for the texts, already far removed from the original oral tradition when they were written down in the thirteenth century, everything about this project is conjectural, including the music, based on whatever meager hints Bagby could glean from ancient Icelandic sources. No matter—greater creative license has been applied to less-promising reconstructive efforts. This one succeeds mainly through the bardic energy of Sequentia and Chong's mystical darkened stage, where the performers, seated on platforms, glide in and out. Besides, the tales of Brynhild, Gudrun, Sigurd, and the rest are as haunting today as they were a thousand years ago. ■

IN BRIEF: THEATER

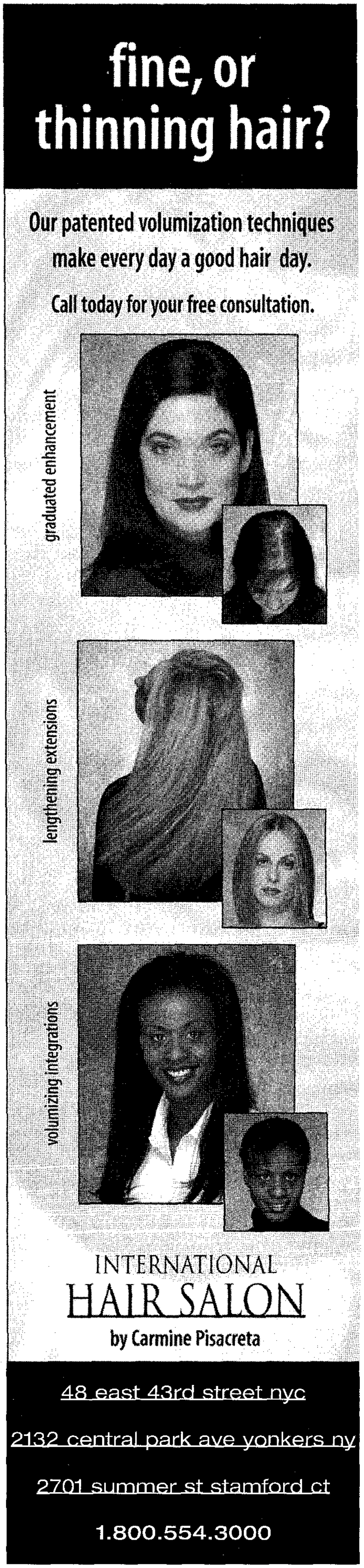
DOUGLAS CARTER BEANE IS THE KING OF fey, which is camp that dare not speak its name. His first play for his troupe, Drama Dept. (and isn't that "Dept." fey?), was *As Bees in Honey Drown,* which bees I don't think do, except perhaps those in his bonnet. Now we have **Music From a Sparkling Planet**, where the title is again coyly specious.

Three unhappy friends in their thirties—Wags, a lawyer who cannot commit to his girlfriend; Miller, a publicist who cannot commit to his sick boyfriend; and Hoagie, a personal trainer who gets too personal with female clients—keep meeting in a bar to play their beloved escapist game, Trivia, in which they quiz one another about TV esoterica, often about local shows in Philly (they live there, as did Beane) of their childhood in the seventies, in which they are still immersed.

They recall Tamara Tomorrow, the kiddie-show hostess, a purported visitor from the year 3000, complete with space gear, come to introduce Japanese animated movies. Tamara was their favorite, and they decide to track her down for a sentimental visit. The play operates on three levels: the past, with Tamara seen on TV monitors and also onstage as Sharon Phipps, the frustrated theater actress sucked into TV and an affair with married Andy, her producer-director; the present, with the three boy-men in their quixotic search; and the brighter future Tamara painted for the gullible kiddies, which never came to pass.

Times and places continually interpenetrate, there is simultaneous or contrapuntal dialogue, and characters frequently talk to invisible others. This kind of schizoid superimposition is becoming a theatrical cliché, and if you don't groove on it and TV trivia, you may not join in the aficionados' laughter. Mark Brokaw has directed with his usual savvy, and the cast—J. Smith-Cameron, T. Scott Cunningham, Ross Gibby, Josh Hamilton, and Michael Gaston—could not be better. Toward the end, the play switches to serious, but for Beane, from fey to serious may hardly constitute a switch.

HUGH LEONARD'S **A Life** IS A MERRY, moving, wise play, compellingly revived by the Irish Rep. Charlotte Moore has directed a winning cast that has only two small flaws: Fritz Weaver, the splendid lead, does not have an Irish accent, and the men speak a bit too loud. But I cannot imagine anyone this profoundly human work would not speak to. *John Simon*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TELEVISION JOHN LEONARD

Friends, Again

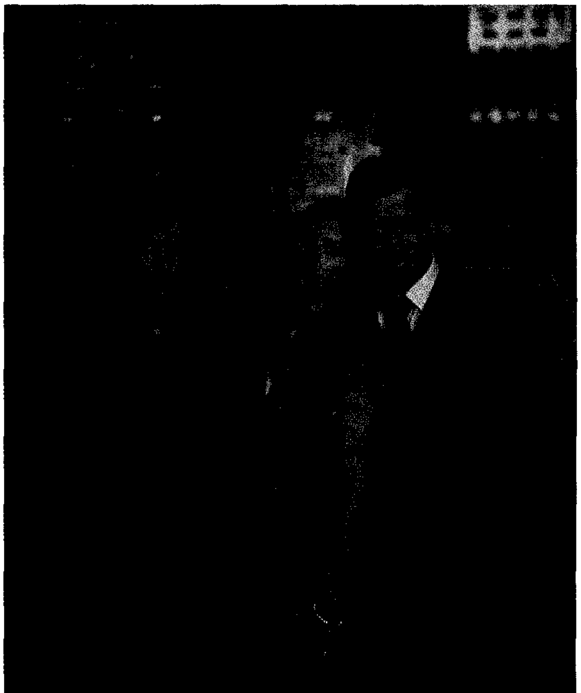
Set in New York, Showtime's ensemble series *Leap Years* follows five friends back and forth over fourteen years of midlife couplings, crises, and catastrophes.

EVEN AFTER PREVIEWING THE first six hours of a projected twenty, I'm not sure if **Leap Years** will ever amount to more than a gimmick, but the gimmick is almost interesting enough to make up for the fact that the characters aren't. Each hour features three different takes on five friends who spend fifteen years jumping in and out of one another's heads and beds.

We first meet Athena Barnes (Michelle Hurd), Beth Greenway (Nina Garbiras), Gregory Paget (Garret Dillahunt), Josh Adler (David Julian Hirsh), and Joe Rivera (Bruno Campos) at a party in the East Village in 1993, where they are robbed by gunmen and required to strip to the embarrassing altogether. Athena, brown-skinned and from Brooklyn, aspires to a career on Broadway. Beth, white-bread from Greenwich, teaches eighth-graders in the Bronx and met Athena at a yoga class. Gregory, who talks a lot about film school; Josh, who hates his real-estate-developer father; and Joe, the token Hispanic at a fancy law firm, room together in a loft.

These 26-year-olds have no sooner begun sorting out their sibling rivalries, personal ambitions, glandular urgencies, and class resentments than, after all of eighteen minutes, it's 2001. Instead of sleeping with Josh, Beth has married Joe. Instead of sleeping with Beth, Josh hires hookers. Instead of sleeping with Gregory, diva Athena picks up fans. Instead of sleeping with Athena, Gregory is gay, and instead of making movies, he reviews them for the *Village Voice*. So involved is Joe with a mob-connected murder case that he doesn't seem to sleep at all, neglecting his wife, his son, his brother, and even his father, a janitor.

But 2001 has used up its eighteen minutes, and we move on to 2008. Now Josh is married to Beth, and owns a restaurant. Beth no longer teaches; she is writing best-sellers and going blind. Athena can't hold a job because she's addicted to slag, sort of like ecstasy, only you smoke it in a crack pipe. Gregory has stopped reviewing movies to become a therapist. And Joe is running for election to the City Council. All this in the first hour—after which we cycle back to 1993, when none of them knows anything yet about their futures in food, drugs, therapy, politics, and best-sellerdom. Each episode advances the plotlines of three different periods, without ever quite connecting the ellipses. The serial suspense is a little like trying to figure out what happened to campaign-finance reform. Or Chandra Levy.



Yours, mine, or ours? Left to right, David Julian Hirsh, Nina Garbiras, and Bruno Campos, in Showtime's *Leap Years*.

We have reason to be both encouraged and skeptical. Executive producers Charles Rosin and Tony Jonas are veterans of series television at its best and worst. Rosin worked on *St. Elsewhere* and *Northern Exposure*, but also on *Beverly Hills, 90210* and *Wind on Water*. The Jonas résumé includes *I'll Fly Away*, *Homefront*, and *Lois & Clark*, but also *Hangin' With Mr. Cooper*, *Veronica's Closet*, and *Whose Line Is It Anyway?* The cast has a similarly erratic range of credentials.

So far, in spite of the incidental chitchat about Jean-Paul Sartre, Eugene O'Neill, Woody Allen, Meg Ryan, *Twin Peaks*, and JFK's rocking chair, nobody except Joe seems to be more than a list of ingredients on a package of ready-mix. And thus far—perhaps fortunately for narrative momentum—the future looks like something we ought to be more worried about than the past or present. In 2008 not only are there virtual-reality samurai games with headsets and bodygloves, but also police surveillance cameras on every corner of the gridlocked city, with zoom lenses to zero in on license plates and ulterior motives.

If you really feel a need to travel in time, settle instead for reruns of *China Beach* on the History Channel, weekdays at 1 P.M. and again at 7. Over its three seasons, this remarkable series covered most of the Vietnam War, including not only Tet but also the Republican convention in Miami that nominated Richard Nixon. You can watch Dana Delany, Marg Helgenberger, and Michael Boatman grow up in difficult times before your very eyes,

Leap Years
Sunday, July 29; 10 p.m. to midnight; Sundays thereafter, 10:45 to 11:45 p.m.; Showtime.

Photograph by Frank Ockenfels/Showtime.

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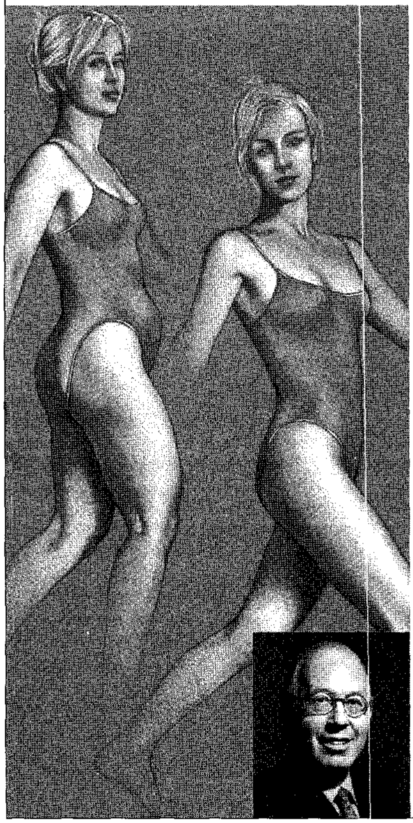

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and then tune in this fall to *Pasadena, C.S.I.*, and *Spin City*.

TV Notes

Trapped (JULY 24; 9 TO 11 P.M.; USA) turns the tired premise of a burning skyscraper—in this case a hotel and casino in Las Vegas—into a surprisingly nerve-racking whodunit (the arsonist *may* be among those trapped on the thirtieth floor) and who's-bacon-won't-be-fried (the usual triage), most of it seen through a handheld camera, a technique made more plausible than usual because a TV journalist just happens to be among the besieged. With Parker Stevenson, William McNamara, and (a favorite of mine for unseemly reasons I won't go into) Meat Loaf.

Legacy (July 25; 7 to 8:30 P.M.; Cinemax), Tod Lending's Oscar-nominated documentary, covers five years in the life of the Collins family in Chicago as it upwardly mobilizes itself from the murder of the best and brightest child, through job training, rehab programs, scholarships, low-interest loans, part-time teaching, and just plain grit, out of welfare and the Henry Horner Homes project and into a semblance of the decent life, mostly as seen through the eyes of Nickcole Collins, the first member of the family to attend college, who herself goes on to teach preschool.

To Heal a Heart (July 26; 10 to 11 P.M.; Channel 13), with Walter Cronkite sounding the grave alarm, looks at the high cost and invasive procedures associated with bypass surgery for coronary heart disease and suggests alternatives—radical low-fat and low-cholesterol diets, exercise, yoga, and other "lifestyle" changes—that actually seem to work better but require a whole new way of doctoring. Among other surprising contentions: Long-term studies of bypass patients suggest their survival rates are not much better than those who decline surgery.

Hopalong Cassidy: Public Hero No. 1 (July 29; 8 to 9 P.M.; Starz!) follows the life of William Boyd, the actor who recovered from alcoholism to star in 66 black-and-white Westerns and make daytime television possible from 1948 though the early fifties. Narrated by Dennis Weaver, the documentary concludes a 48-hour marathon of *Hopalongs* and includes interviews with Boyd's widow, Grace, and film historian Leonard Maltin. The love story alone is worth your time. ■

Grand Hotel

These days, a new hotel restaurant hardly sounds like a special destination. But with a risk-taking menu (and style to spare), Ilo gives you reason to celebrate.

WHEN IT'S THEIR birthday, normal people get all excited about going out for dinner. But since that's what I usually do while they're at home watching *The West Wing*, guess where I'd like to be on my big day? Unfortunately, my partner can't cook, and most of my friends use their ovens to store either their irons or dog food, so I'm about as likely to be invited anywhere for a home-cooked meal as Lizzie Grubman is to hear a "You go, girl!" at the shore. So out we go. But where? "Oh, you pick," say *mes amis*. "We wouldn't dream of choosing for you on your birthday." Talk about losing through intimidation. Not only is it my responsibility to find something everyone else thinks is special, and hasn't tried, but it has to be somewhere that I find memorable as well. It turned up in the unlikeliest of places. When June 20 rolled around, I chose to go to **Ilo**, in the Bryant Park hotel, and even though I knew the people I was going to be celebrating with, the choice turned a planned birthday dinner into a happy surprise.

First of all, just because every third restaurant opening in New York is right beyond a check-in desk, it's not my wont to go trekking through local hotel lobbies. I'm not from out of town. I've witnessed weaker constitutions flail in their attempts to navigate the eddies round W's wavy bar to reach the balmy shores of Todd English's Olives. I heard the first pioneers who crossed the Hudson to eat at Cafeteria ended up speaking in tongues. A communal table anywhere, be it Asia de Cuba or Mercer Kitchen, is my idea of a mess hall in purgatory.

A cut above: A view of Ilo.

In fact, before Ilo, Geoffrey Zakarian's Town was the only dining room at the inn to successfully establish a separate and un-hostel environment, partially because of David Rockwell's adept and elegant use of a subterranean space. Ilo's more amorphous room works in reverse. David Chipperfield's design hovers over the rear of the Bryant Park lobby, as if its neutrality were meant to suspend you above the goings-on in the front bar. If the space lacks a certain definition, its boundaries are enhanced by a staff that unifies the room by eye contact.

Since I love food, to me the notion that you can have a blast anywhere as long as you are with friends carries less weight than Renée Zellweger. I wanted a great meal. And I'd eaten Rick Laakkonen's food before, at River Café and at Luxe. It was steadfastly professional, like those early Aretha albums on Columbia, a solid, unrisky fit for both of those lunkishly unenchanting rooms (after all: Sit at the River Café with your back to the skyline and see how many glasses of champagne you want to drink).

Ilo
40 West 40th Street
212-642-2255.

But you see the world differently when you have a baby, or so my sister tells me. The press materials say Ilo means "a joyous state of being"—and giving birth to it has clearly put Laakkonen in that state, for there are a buoyancy and breadth to his cooking that weren't there before.

Superlatives are dangerous cards for critics to play, because they can weaken your hand for later games, but I don't remember having a roast duck as gloriously simple and simply glorious. This bird for two has skin as magnificently burnished as George Hamilton's tan, bursting with sweet juices and boasting less fat than a Chinese gymnast.

But don't let my fixation make you pass up the ragout of thick, tender grilled octopus and Manila clams in an oh-so-smooth lemon-thyme broth with a shower of saffron pastina. Or the brisk, airy balance of tuna sashimi and salmon tartare held by fish roe, wasabi essence, and radish. Unbriny salmon, bordered by a red-pepper crème fraîche and white-corn crêpe, is a fresh twist; artichoke soup has just enough earthy texture with summer truffles and mushrooms. A dish called the Tidal Pool has a subtly tinged grace of oysters, urchin, wakame, and wood-ear mushroom, but its ethereal subtlety matches nothing on the menu. More appropriate is a hearty grilled quail with an unexpectedly appealing grounding of white hominy, coriander, and lime, or the duck neck brimming with pâté and smoked beets.

Pan-roasted rabbit in a jus rich with lemon, oregano, and olives is satisfying, even to those still skittish about eating game. Pan-roasted guinea hen, golden as the duck, is sparked by a sauce of tomato and lovage. The contrasts of macerated grapes, arugula purée, and a light Bordelaise reveal shadings of flavor one rarely encounters in poached lobster. Grilled

Photographs by Kenneth Chen.

Love Needs No Pedigree

Photographed by Mary Bloom.

Fashion Designer and Television Star Shoshanna Lonstein with 8 week old "Georgia"

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Sea better: Ilo's ragout of grilled octopus and Manila clams.

sturgeon is lavishly drenched in black vinegar and eggplant. The pork is too charred, however, the sea scallops are upstaged by the chickpea papardelle, and the rack of lamb is half-thought-out, lacking the kind of identity that sets the rabbit and lobster apart. Laakkonen's menu's only weakness is that it's afflicted by overkill. There are three additional tasting menus, including one for beef eaters and one for vegetarians, both hampered by monotony. It's too much, and it's unnecessary. Not only would editing sharpen this menu, but considering that this is still a hotel destined for a large out-of-town clientele, some inveterate travelers may need a few less complex alternatives.

Dessert features a dizzying citrus assortment for two, plus six other choices, including strawberry-and-passion-fruit tart, chocolate-mousse timbale, and raspberry-ice-cream-and-peach-sorbet bombe. But for my birthday, my friends had an uncomplicated chocolate cake that was devoured almost before the candles lost smoke. I'd recommend it to anyone on a special night out. For Ilo is something special, worth stepping over luggage and wading through a puddle of Cosmos for, and whether you hail from Gramercy or Graceland, I hope you're able to savor and share Laakkonen & Co.'s hard-won joy. I hope they have as many more birthdays as I plan to have. And if that chocolate cake isn't on the menu the next time I celebrate something there, then I'll just settle for blowing out candles atop a roast duck. ■

Ilo, 40 West 40th Street; 212-642-2255. Lunch, Monday through Friday noon to 2:30 P.M.; dinner, Monday through Saturday 5:30 to 11:30 P.M., Sunday 5 to 10 P.M. Appetizers, $12 to $23; entrées, $24 to $38. All major credit cards.

Edited by Ben Kaplan

This Week's Releases

Bob le Flambeur
Black-and-white French *film noir* from director Jean-Pierre Melville about an aging gambler (Roger Duchesne), his protégé (Daniel Cauchy), and the cigarette girl (Isabelle Corey) with eyes for them both. (1 hr. 40 mins.; NR) • Opens 7/27.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • Opens 7/27.

Greenfingers
Director Joel Hershman's film is loosely based on a New York *Times* story about a group of Edgefield prisoners whose lives blossom alongside their prison's first garden. Starring Clive Owen (*Croupier*) and Helen Mirren (*Prime Suspect*). (1 hr. 30 mins.; R) • Opens 7/27.

Jackpot
Sunny Holiday is an aging country singer who leaves his wife (Daryl Hannah) in search of elusive fortune and fame. From Michael and Mark Polish, the writers, stars, and directors of *Twin Falls Idaho*. (1 hr. 40 mins.; R) • Opens 7/27.

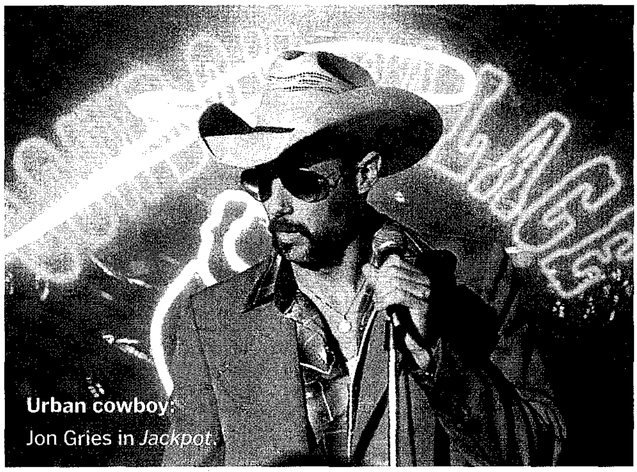
The Monkey's Mask
Kelly McGillis plays a poetry professor in this mystery about a missing poet and the young private investigator (Susie Porter) on her trail. Directed by Samantha Lang from the novel-in-poetry by Dorothy Porter. (1 hr. 31 mins.; NR) • Opens 7/27.

Planet of the Apes
Director Tim Burton revisits the planet Charlton Heston made famous, where apes toy with humans for sport. With Mark Wahlberg, Tim Roth, and Helena Bonham Carter. (1 hr. 41 mins.; PG-13) • Opens 7/27.

New Films

A.I.
Steven Spielberg's futuristic fable about a boy robot (Haley Joel Osment) who wants to become human echoes many of his earlier movies, especially *E.T.* and *Close Encounters of the Third Kind*, and, because the project originated with Stanley Kubrick, it summons up many of his oracular epics as well. The result is an uneasy synthesis of temperamental opposites: the imperious and abstract Kubrick touch with the pop dreamland of Spielberg's oeuvre. Alternately emotionally wrenching and unsatisfying, it's one of the oddest movies in some time: not so much a dark *E.T.* as a manic-depressive *E.T.* Also starring William Hurt, Frances O'Connor, and Jude Law as a gigolo robot. (Rainer; 7/9/01) (2 hrs. 20 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Whitestone; bam Rose Cinemas; CO Alpine; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; UA Astoria; UA Crossbay II; Atrium; UA Movies at Staten Island.

Adanggaman
Director Roger Gnoan M'Bala's story of the African slave trade in the West Congo. Starring Ziablé Honoré Goore Bi as Ossei, a rebellious young man who must save his village. (1 hr. 30 mins.; NR) • Film Forum.


Urban cowboy: Jon Gries in *Jackpot*.

Richard the Second
Director John Farrell stages Shakespeare in Boston Harbor with Matte Osian (*Conspiracy Theory*), Kadina Delejalde (*Indictment*), and Ellen Zachos (*Law & Order*). (1 hr. 33 mins.; NR) • Opens 7/27.

The River
Taiwanese art-house director Tsai Ming-Liang's (*Rebels of the Neon God*) film about a dysfunctional family and the unemployed actor who's cast as a dead body in a film. (1 hr. 55 mins.; NR) • Opens 7/27.

Tokyo Eyes
A Japanese criminal on the run from the police woos the young sister of the investigating officer. Directed by Jean-Pierre Limosin; in Japanese with English subtitles. (1 hr. 30 mins.; NR) • Opens 7/27.

Wet Hot American Summer
Janeane Garofalo plays a camp director and David Hyde Pierce is the astrophysics expert she can't resist. Also with Molly Shannon and Paul Rudd. (1 hr. 37 mins.; R) • Opens 7/27.

The Adventures of Felix
When Felix (Sami Bouajila) gets laid off, he leaves his boyfriend and journeys to the south of France to find his absentee father. Written and directed by Jacques Martineau and Olivier Ducastel. (1 hr. 35 mins.; NR) • Quad Cinema.

All Access: Front Row, Backstage, Live!
The IMAX concert film features Moby, B.B. King, Carlos Santana, and many others. (1 hr. 4 mins.; NR) • Loews Imax Theater.

America's Sweethearts
John Cusack and Catherine Zeta-Jones play an estranged husband-and-wife movie-star couple who are reunited for the press junket for their movie in this good-natured but flimsy Hollywood fairy tale, which also stars Julia Roberts (charming) as the diva star's sister and personal assistant who stands in for all us little people. The excellent but mostly overwrought cast includes Stanley Tucci, Billy Crystal, Hank Azaria, Christopher Walken, and Alan Arkin. Joe Roth directed from a script co-written by Crystal. They no doubt all have better Hollywood stories to tell than the light fare that shows up in this movie. (Rainer; 7/23/01) (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews 42nd Street E Walk; UA Gemini; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Anniversary Party
The film is a prime example of movie-colony narcissism; the cast, including Alan Cumming and Jennifer Jason Leigh (who co-wrote and directed), Gwyneth Paltrow, Kevin Kline, and Phoebe Cates, play mostly showbiz types and pour out their hearts in order to show us how "real" they are. (Rainer; 6/18/01) (1 hr. 55 mins.; R) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's First & 62nd St.; Kew Gardens Cinemas.

Atlantis
Michael J. Fox, James Garner, and Leonard Nimoy voice Disney's new animated yarn about a young explorer's voyage to the city under the sea. (1 hr. 28 mins.; PG) • Concourse Plaza; CO Kings Plaza; Cobble Hill Cinema; Cinemart; UA Astoria; Atrium.

Baby Boy
Writer-director John Singleton (*Boyz 'N the Hood*) revisits South Central, with MTV's Tyrese playing a single father who lives with his mom. With Snoop Dogg and Ving Rhames. (2 hrs. 9 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Astor Plaza; Loews Orpheum 7; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex.

Baise-Moi
Based on a best-selling French novel, this film about two prostitutes who team up and go on a rampage against men is getting undue attention because it contains hard-core sex sequences. They're anything but titillating, but since there's not much else in the movie to pay attention to, you wait for them anyway. (Rainer; 7/16/01) (1 hr. 17 mins.; NR) • Cinema Village.

Big Eden
Writer-director Thomas Bezucha's debut, about a scandalous romantic triangle in Big Eden, Montana. Starring Arye Gross, Eric Schweig, and Tim DeKay. (1 hr. 58 mins.; PG-13) • Quad Cinema.

Bridget Jones's Diary
Renee Zellweger is charming in this otherwise mostly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Loews State; UA Gemini.

Bully
Brad Renfro plays Marty Puccio, a suburban dropout in South Florida who leads his gang to murder. With Bijou Phillips and Nick Stahl; directed by Larry Clark. (1 hr. 46 mins.; NR) • CC Angelika Film Center.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston in this story of a war between man's best friends and the cats they live with. (1 hr. 32 mins.; PG) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre;

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Photograph by Jo Strettell.

outdoors

Rebel Without a Roof

Don't be fooled by those bus-stop posters displaying the familiar turtlenecked pout: That's not James Dean but James Franco, in the new TNT biopic about the patron saint of juvenile delinquency. But for a taste of the real thing, head to Prospect Park this week for Celebrate Brooklyn!, where $3 will get you entry to an outdoor screening of **Rebel Without a Cause.** Leather jacket and bad attitude not required—but hey, it's Brooklyn; they'll be there. (July 26 at the Bandshell, 9th Street and Prospect Park West; 718-855-7822. Starts at 7:30 P.M.)

AMC Empire 25 Theatres; UA East; UA Gemini; Magic Johnson Harlem USA; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; CO Alpine; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; Atrium; UA Movies at Staten Island.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu; written and directed by Francis Veber. (1 hr. 26 mins.; R) • CC Angelika Film Center; Paris Theatre; BAM Rose Cinemas.

Come Undone
Two young men fall in love over the course of a summer in France. Written and directed by Sébastien Lifshitz. (1 hr. 40 mins.; NR) • Cinema Village.

Crazy/Beautiful
John Stockwell directs Kirsten Dunst as a congressman's rebellious daughter who falls in love with a straight-A student (Jay Hernandez) who happens to live in East L.A. (1 hr. 35 mins.; PG-13) • Loews 42nd Street E Walk; Cinemart; UA Astoria.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films of the sixties. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • Lincoln Plaza Cinemas; Kew Gardens Cinemas.

Downtown 81
Jean-Michel Basquiat plays an artist facing eviction who scours the clubs of downtown New York, attempting to sell a painting. With Debbie Harry, DNA, and James White and the Blacks. Directed by Edo Bertoglio. (1 hr. 12 mins.; NR) • The Screening Room.

Dr. Dolittle 2
Eddie Murphy is back as a doctor who can talk to animals in this sequel to his 1998 smash. *Next Friday's* Steve Carr directs. (1 hr. 21 mins.; PG) • AMC Empire 25 Theatres; Clearview's Park and 86th St.; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; UA Marboro; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Everybody's Famous
An unemployed factory worker (Josse De Pauw) hitches his dreams to the unlikely singing career of his daughter (Eva Van der Gucht). Directed by Dominique Deruddere. (1 hr. 39 mins.; R) • CC Village East; CC Cinemas 1, 2, 3.

The Fast and the Furious
Vin Diesel is a Manhattan gangster, and Paul Walker the undercover cop who tries to infiltrate his street-racing ring. Directed by Rob Cohen. (1 hr. 40 mins.; PG-13) • AMC Empire 25 Theatres; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.

Final Fantasy
Digitally animated video-game adaptation about the end of the world and the war to save mankind. Voiced by Alec Baldwin, Steve Buscemi, Donald Sutherland, and James Woods. (1 hr. 39 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

Ghost World
Thora Birch and Scarlett Johansson play angst-y teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. With Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas.

Hedwig and the Angry Inch
An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a film version of the popular Off Broadway play. (1 hr. 31 mins.; R) • UA Union Square; Clearview's Chelsea; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas.

Himalaya
Two Nepalese yak caravans race through the Himalayas in French director Eric Valli's debut film. Filmed on location with Nepalese tribes. (1 hr. 9 mins.; NR) • Cinema Village; Clearview's 59th Street East; North Shore Towers.

Jump Tomorrow
Nationalities collide in this romantic comedy, Joel Hopkins's feature debut, when a shy Nigerian student (Tunde Adebimpe) falls for a vivacious Latin woman (Natalia Verbeke). (1 hr. 35 mins.; PG) • CC Village East; Clearview's Chelsea West.

Jurassic Park III
See John Leonard, page 50. (1 hr. 32 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Kiss of the Dragon
Luc Besson (*The Fifth Element*, *The Professional*) directs Jet Li and Bridget Fonda in this action film about a Chinese special agent betrayed in Paris. (1 hr. 28 mins.; R) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire

Now Playing

Best Bets

Bob Montagné, known at the gaming tables and smoky cafés of back-alley Montmartre as Bob le Flambeur (Bob the High Roller), has a gambling problem: He can't quit when he's behind. Enter Claude Cerval as a shifty croupier at a Parisian casino, and Montagné decides to control his own fate. In Jean-Pierre Melville's pre-New Wave French gangster film **Bob le Flambeur**—rereleased this week in a new 35-mm. print—Bob, his protégé Paulo (played by Daniel Cauchy, pictured), and Anne, a cigarette girl with big dreams and no patience, plan the ultimate heist. See the film that heavily influenced Jean-Luc Godard's *Breathless* on July 27 at Film Forum. (See "Museums, Societies, Etc.")

Photograph courtesy of Rialto Pictures (bottom).

25 Theatres; Clearview's First & 62nd St.; Magic Johnson Harlem USA; Bay Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.

Legally Blonde
Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School and in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews 84th Street; Whitestone; CO Alpine; Kent Triplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Life and Debt
Stephanie Black's documentary about the impact of the World Bank on the residents of Jamaica. (1 hr. 25 mins.; NR) • The Screening Room.

Lost and Delirious
Three adventurous girls (Piper Perabo, Jessica Paré, and Mischa Barton) discover their sexuality at a posh boarding school. The first English-language film from French director Lea Pool. (1 hr. 40 mins.; NR) • Quad Cinema.

Lumumba
Award-winning Haitian director Raoul Peck's film based on the real life of Congolese leader Patrice Lumumba (Eriq Ebouaney). (1 hr. 50 mins.; NR) • Film Forum; BAM Rose Cinemas; Kew Gardens Cinemas.

Made
Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. With Sean "Puffy" Combs. (1 hr. 35 mins.; R) • UA Union Square; Sony Lincoln Square.

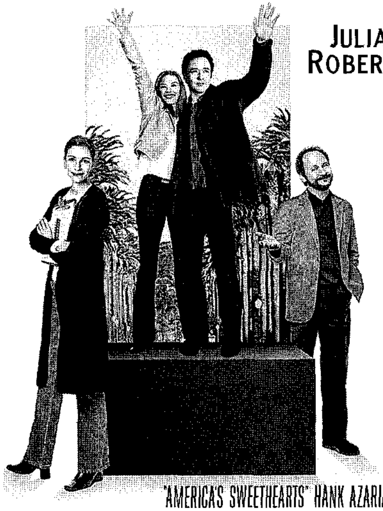
★ *Memento*
Christopher Nolan's low-budget noir stars Guy Pearce as a man with a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics, but it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • CC Village East; Loews State; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Cobble Hill Cinema.

Moulin Rouge
Baz Luhrmann's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre for modern audiences by referencing just about every other musical ever filmed. The entire experience is exhausting and assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • CC Village East; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's Beekman; Clearview's 62nd and Broadway; Kew Gardens Cinemas; North Shore Towers.

The Mummy Returns
Rachel Weisz and Brendan Fraser reprise their roles as husband-and-wife archaeologists at war with the undead in writer-director Stephen Sommers's film. Also starring the Rock, as the Scorpion King. (1 hr. 25 mins.; PG-13) • Loews State.

101 Reykjavik
Icelandic director Baltasar Kormakur's film is about a twentysomething slacker who lives with his mom and falls in love with a flamenco dancer whom his mother is also romancing. (1 hr. 40 mins.; NR) • Film Forum.

★ *Our Song*
Writer-director Jim McKay has a sweet and respectful connection to the three Crown Heights girls in this movie who spend a hot summer examining their lives. It's just a squiggle of a film, but McKay has an intuitive feeling for the betweenness of people's lives, the things that go on in between the big moments. (1 hr. 36 mins.; R) • CC Murray Hill Cinemas; CC Eastside Playhouse.



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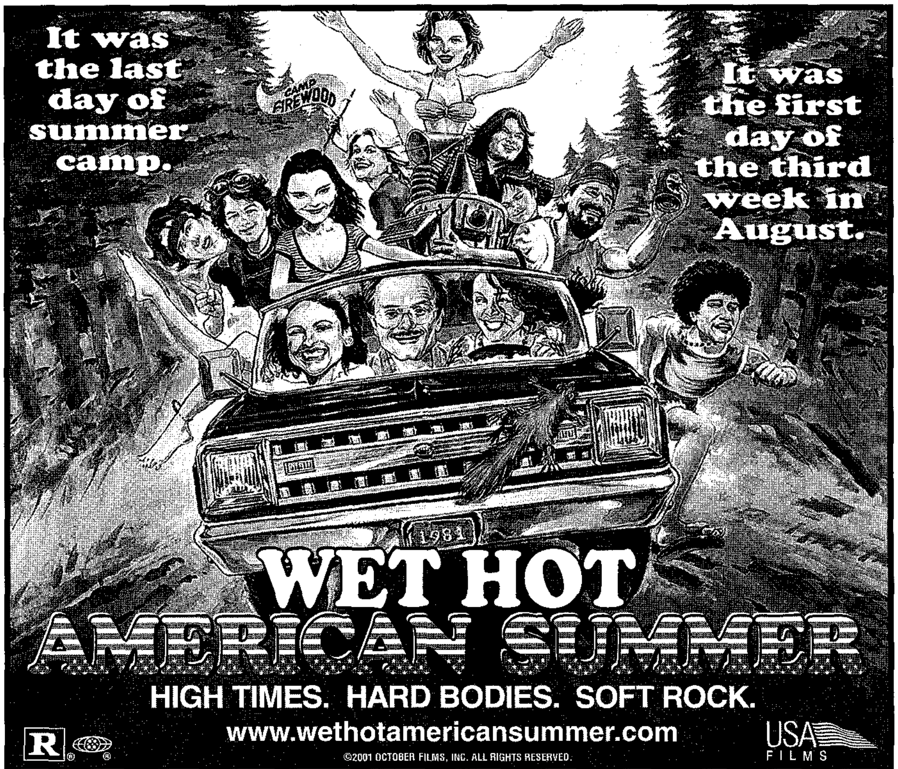
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DOLBY DIGITAL

Pandaemonium
Julien Temple (*The Great Rock 'n' Roll Swindle*) directs this story of turn-of-the-eighteenth-century London and the friendship and rivalry between the poets William Wordsworth (John Hannah) and Samuel Taylor Coleridge (Linus Roache). (2 hrs. 5 mins.; PG-13) • CC Village East.

Pootie Tang
Lance Crouther plays the titular urban superhero in a film based on a sketch originally performed by Chris Rock (who also appears). Written and directed by Louis C.K. (1 hr. 22 mins.; PG-13) • AMC Empire 25 Theatres.

The Princess and the Warrior
The director and the star of *Run Lola Run*, Tom Tywker and Franka Potente, reunite in this love story about a psych-ward nurse and a bank robber (Benno Fürmann). (2 hrs. 20 mins.; R) • CC Angelika Film Center; Kew Gardens Cinemas.

Scary Movie 2
Abysmal spoof of spooky movies, starring a couple of Wayans brothers, Chris Elliott, Tim Curry, and a host of other unfortunates. (Rainer; 7/16/01) (1 hr. 22 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Score
You go into this movie, starring Robert De Niro as an expert thief going for his last heist and Edward Norton as the up-and-comer he teams with, expecting a heavyweight title fight. Marlon Brando, in a cameo, plays De Niro's fence and financial partner. Too bad all you get is a cruiserweight bout. Frank Oz directs. (Rainer; 7/23/01) (2 hrs. 3 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island.

★ Sexy Beast
Ben Kingsley is intensely frightening as a paranoid thug. It's a spiky, spiffy piece of work, directed by first-timer Jonathan Glazer and written by Louis Mellis and David Scinto, who have pitch-perfect ears for the scary propulsiveness of gangster lingo. (Rainer; 6/25/01) (1 hr. 31 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. The script is full of wriggly comic references to practically every famous fairy tale, and the computer animation, except for the more humanly representational characters, is often on par with the script. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; CC Sutton; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Sony Lincoln Square; Linden Boulevard Multiplex; UA Astoria; UA Movies at Staten Island.

★ Songcatcher
Janet McTeer has perhaps her best movie role to date in this uneven, occasionally affecting drama about a turn-of-the-century musicologist who ventures into Appalachia and discovers an enchanted glade of mountain music. (Rainer; 6/25/01) (1 hr. 49 mins.; PG-13) • Loews State; Kew Gardens Cinemas.

Swordfish
John Travolta plays an intense superpatriot who hires superhacker Hugh Jackman in this Joel Silver–produced spy thriller that seems like scraps from the *Matrix* cutting-room floor. (6/18/01) (1 hr. 40 mins.; R) • AMC Empire 25 Theatres; Loews Coronet; Cinemart.

That Obscure Object of Desire
Fernando Rey plays an affluent Spaniard who flees Seville for Paris in this re-release of Surrealist director Luis Buñuel's final film. Also with Carole Bouquet and Angelina Molina. (1 hr. 43 mins.; NR) • Lincoln Plaza Cinemas.

Tomb Raider
Angelina Jolie is the titular Lara, a shapely crime fighter who must save the world. With Jon Voight, directed by Simon West. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Sony Lincoln Square; CO Alpine; Cinemart; UA Astoria; UA Crossbay.

The Vertical Ray of the Sun
Tran Anh Hung's film takes place in Hanoi and is about the intertwined lives of three sisters who differently mourn the anniversary of their parents' death. Starring Tran Nu Yen Khe. (1 hr. 52 mins.; PG-13) • Quad Cinema.

With a Friend Like Harry
Sergi Lopez plays a grinning predator in this French psychological thriller about a man who insinuates himself into the family life of an old schoolmate who barely remembers him. It's a mildly diverting murderous entertainment. (Rainer; 4/30/01) (1 hr. 17 mins.; R) • The Screening Room; CC Sutton.

Last Shot

Getting the Boot

The Guggenheim's **Conversations Between Shadows and Light** has, for the past four months, brought Italian cinematography to New York. But the last film of the series, Daniele Ciprì and Franco Maresco's *The Uncle From Brooklyn*, brings New York to Palermo. Shot by Luca Bigazzi in 1995, the black-and-white film is a surreal Buñuel-esque tale of the apocalypse full of midget Mafia bosses, a prominent female donkey, and a New York visitor nobody knows who won't speak. Screens on July 27 and July 28 (with Bigazzi's *Lamerica*). (See "Museums, Societies, Etc.")

Photograph courtesy of the Solomon R. Guggenheim Museum.

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Ave. (212-945-3418) • A.I.; America's Sweethearts; The Anniversary Party; Baby Boy; Cats & Dogs; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score; Sexy Beast; Shrek; Tomb Raider

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Brother; Bully; The Closet; Ghost World; The Princess and the Warrior

CC Village East
189 Second Ave. (212-529-6799) • Everybody's Famous; Jump Tomorrow; Kiss of the Dragon; Memento; Moulin Rouge; Pandaemonium; Startup.com

Cinema Village
22 E. 12th St. (212-924-3363) • Baise-Moi; Come Undone; Himalaya

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Legally Blonde; Scary Movie 2

Film Forum
209 W. Houston St. (212-727-8110) • 101 Reykjavik; Adanggaman; The Blue Angel; Bob le Flambeur; Lumumba (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave. (212-50-LOEWS#952) • A.I.; Final Fantasy; Jurassic Park III; The Score

Quad Cinema
34 W. 13th St. (212-255-8800) • The Adventures of Felix; Big Eden; Lost and Delirious; The Vertical Ray of the Sun

The Screening Room
54 Varick St. (212-334-2100) • Downtown 81; Life and Debt; With a Friend Like Harry (See also "Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway (212-253-2225) • America's Sweethearts; The Anniversary Party; Baby Boy; Cats & Dogs; Hedwig and the Angry Inch; Legally Blonde; Made; Scary Movie 2; Sexy Beast; Shrek

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • The Anniversary Party; Kiss of the Dragon; Moulin Rouge; Our Song; Shrek

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • America's

Sweethearts; Brother; Cats & Dogs; Hedwig and the Angry Inch; Kiss of the Dragon; Scary Movie 2

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Jump Tomorrow; Legally Blonde

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • A.I.; Final Fantasy; Jurassic Park III; The Score

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • A.I.; Cats & Dogs; Final Fantasy; Jurassic Park III; Legally Blonde; Pearl Harbor; Scary Movie 2; The Score; Sexy Beast; Tomb Raider

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Brother; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Moulin Rouge; Pearl Harbor; Pootie Tang; Scary Movie 2; Sexy Beast; Swordfish

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Everybody's Famous; Hedwig and the Angry Inch; Scary Movie 2

CC Sutton
205 E. 57th St. (212-759-1411) • Pearl Harbor; Shrek; With a Friend Like Harry

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Himalaya

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • A.I.

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A.I.; America's Sweethearts; Crazy/Beautiful; Legally Blonde; The Score; Shrek; Tomb Raider

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Baby Boy

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • A.I.; Swordfish

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Bridget Jones's Diary; Memento; The Mummy Returns; Songcatcher

Paris Theatre
4 W. 58th St. (212-688-3800) • The Closet

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Atlantis; Final Fantasy; Kiss of the Dragon; Legally Blonde; Shrek

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Moulin Rouge

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • The Anniversary Party; Final Fantasy; Kiss of the Dragon; Legally Blonde; Memento; Sexy Beast

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Brother; Dr. Dolittle 2

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • The Score

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Shrek; Tomb Raider

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • A.I.; Baby Boy; Jurassic Park III; Scary Movie 2; The Score; Shrek

UA East
1629 First Ave., at 85th St. (212-249-5100) • Cats & Dogs

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • America's Sweethearts; Bridget Jones's Diary; Cats & Dogs

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Moulin Rouge

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • America's Sweethearts; The Score

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • A.I.; Jurassic Park III

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Divided We Fall; Ghost World; Hedwig and the Angry Inch; Memento; Sexy Beast; That Obscure Object of Desire

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Jurassic Park III; Legally Blonde; Scary Movie 2

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Baby Boy; Cats & Dogs; Dr. Dolittle 2; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Scary Movie 2; The Score

New Coliseum
701 W. 181st St. (212-740-1545) • Final Fantasy; Jurassic Park III; Scary Movie 2

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Cats & Dogs; Jurassic Park III; Scary Movie 2

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A.I.; America's Sweethearts; Cats & Dogs; Final Fantasy; Made; The Score; Shrek; Tomb Raider

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • A.I.; America's Sweethearts; Baby Boy; Cats & Dogs; Chicken Run; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Scary Movie 2; The Score

Concourse Plaza
214 E. 161th St. (718-588-8800) • Atlantis; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Jurassic Park III; Scary Movie 2; The Score

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • A.I.; America's Sweethearts; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • A.I.; The Closet; Lumumba (See also "Museums, Societies, Etc.")

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Cats & Dogs; Jurassic Park III; Scary Movie 2

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • A.I.; America's Sweethearts; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Jurassic Park III; Legally Blonde; Tomb Raider

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Final Fantasy; Kiss of the Dragon; Scary Movie 2; The Score; Tomb Raider

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Atlantis; Baby Boy; Dr. Dolittle 2; The Fast and the Furious; Jurassic Park III; Scary Movie 2; The Score

Cobble Hill Cinema
265 Court St. (718-596-9113) • A.I.; Atlantis; Cats & Dogs; Jurassic Park III; Memento; Scary Movie 2; The Score

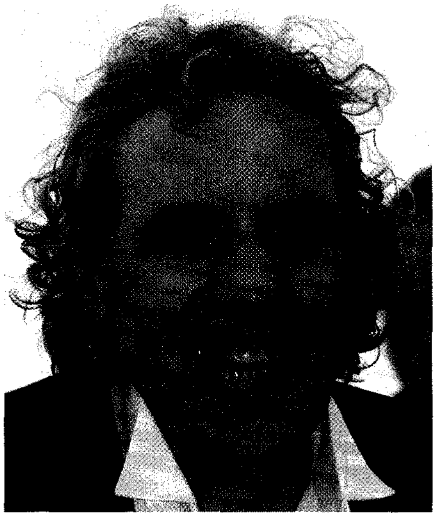
Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Jurassic Park III; Kiss of the Dragon; Legally Blonde

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • A.I.; America's Sweethearts; Baby Boy; Cats & Dogs; Dr. Dolittle

Retrospective

Law and Disorder

"This business is hardball," says Bronx-born director Abel Ferrara, fêted this week with **Good Times, Bad Times**, a retrospective at Anthology Film Archives, "but if you've got any complaints, go back to your mother's house—that's just the way filmmaking is." That's especially how it is for Ferrara, a director whose focus on taboos like drugs and religion, even when he casts big Hollywood stars, has given him American-distribution problems for the past twenty years. "We appreciate this retrospective," he says. "The point isn't just making movies but getting them shown." Among the festival's twelve films will be the American premiere of *The Blackout,* Ferrara's unreleased 1997 film starring Matthew Modine and Dennis Hopper; *King of New York,* in which Christopher Walken is a drug dealer living in the Plaza Hotel and Laurence Fishburne is his enforcer with gold teeth; *Bad Lieutenant,* with Harvey Keitel as a gambling, crack-addicted member of the NYPD; and 1979's *The Driller Killer,* in which Ferrara (pictured) plays an artist with a fetish for murder. "It's the subject matter, how we take it, what we do, and the attitude we have which makes it hard to find distribution," he says. "But I don't make films any other way—by now the people I work with just know what to expect." Opens July 27. (See "Museums, Societies, Etc.") B.K.



Photograph by AP/Wide World.

Opening

From Dusseldorf With Love

Melvin Van Peebles is one of 24 directors premiering a short film at **Erotic Tales**, which opens this week at the Museum of Modern Art. "I was at the Egypt International Film Festival when this German producer asked if I had any erotic ideas," the 68-year-old says. "I said, *Yeah, right.* Then we saw a four-and-a-half-hour Polish film with Egyptian subtitles. When we came out I said, *Okay, I have an erotic idea.* They said, *Huh?* And I said, *Yeah, I wrote a script during that goddamned film.*" Directors such as Ken Russell (*Altered States*), Bob Rafelson (*The Postman Always Rings Twice*), and Nicolas Roeg, whose *Hotel Paradise* stars Vincent D'Onofrio and Theresa Russell (pictured), each contributed 30-minute films for German TV conforming to three guidelines: No violence, no pornography, and no videotape. The result is two dozen short films better suited for MOMA than American prime time. Starts July 26. (See "Museums, Societies, Etc.")

2; The Fast and the Furious; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Scary Movie 2; The Score; Shrek

Pavilion
188 Prospect Park West (718-369-0838) • A.I.; America's Sweethearts; Cats & Dogs; Final Fantasy; Jurassic Park III; Legally Blonde; Scary Movie 2; The Score; Sexy Beast

Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • Jurassic Park III; Kiss of the Dragon

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • A.I.; The Fast and the Furious; Final Fantasy; Jurassic Park III; Scary Movie 2

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • America's Sweethearts; Dr. Dolittle 2; Jurassic Park III; Scary Movie 2

UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A.I.; America's Sweethearts; Cats & Dogs; The Fast and the Furious; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • A.I.; Cats & Dogs; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Scary Movie 2

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Atlantis; Crazy/Beautiful; Pearl Harbor; The Score; Swordfish; Tomb Raider

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • A.I.; Atlantis; Baby Boy; Cats & Dogs; The Fast and the Furious; Final Fantasy; Legally Blonde; Scary Movie 2; The Score; Tomb Raider

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Final Fantasy; Jurassic Park III; Kiss of the Dragon

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • America's Sweethearts; The Fast and the Furious; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Anniversary Party; Divided We Fall; Lumumba; Moulin Rouge; The Princess and the Warrior; Sexy Beast; Songcatcher

Main Street Cinemas
72-66 Main St. (718-263-4828) • America's Sweethearts; Cats & Dogs; Jurassic Park III; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Jurassic Park III; Legally Blonde

UA Astoria
28-60 Steinway St. (718-726-1279) • A.I.; Atlantis; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; Shrek; Tomb Raider

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Kiss of the Dragon; Legally Blonde

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Scary Movie 2; The Score; Tomb Raider

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • A.I.; America's Sweethearts; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Legally Blonde

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A.I.; America's Sweethearts; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Jurassic Park III; Scary Movie 2

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • America's Sweethearts; Jurassic Park III; Kiss of the Dragon; The Score

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • America's Sweethearts; Dr. Dolittle 2; Final Fantasy; Jurassic Park III; Legally Blonde; Scary Movie 2; The Score

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A.I.; America's Sweethearts; Atlantis; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Jurassic Park III; Legally Blonde; Scary Movie 2; The Score

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • America's Sweethearts; Dr. Dolittle 2; Jurassic Park III; Legally Blonde; Scary Movie 2

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • A.I.; America's Sweethearts; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Jurassic Park III; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score; Shrek

Museums, Societies, Etc.

American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077). • "Hollywood on the Home Front: American Films in the 1940s." 7/28: *To Be or Not to Be* (1942); *Hail the Conquering Hero* (1944). 7/29: *The Bank Dick* (1940); *Buck Privates* (1941).

Anthology Film Archives
32 Second Ave. (212-505-5110). • "Good Times, Bad Times: The Films of Abel Ferrara." 7/27: *King of New York* (1990); *The Funeral* (1996); *New Rose Hotel* (1998). 7/28: *China Girl* (1987); *Fear City* (1984); *Dangerous Game* (1993); *Bad Lieutenant* (1992); *The Driller Killer* (1979). 7/29: *Cat Chaser* (1989); *Ms. 45* (1981); *The Addiction* (1995); *Body Snatchers* (1993). 7/30: *Cat Chaser* (1989); *Ms. 45* (1981). 7/31: *King of New York* (1990); *Bad Lieutenant* (1992).

BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770). • "F***ed Up: The Films of Gregg Araki." 7/30: *Nowhere* (1997). "Battles Without Honor and Humanity: The Films of Kinji Fukasaku." 7/26: *Yakuza Burial: Jasmine Flower* (1976). 7/27: *Battles Without Honor and Humanity* (1973). 7/31: *State Police vs. Organized Crime* (1975).

Film Forum
209 W. Houston St. (212-727-8110). • *Bob le Flambeur* (1955).

Film Society of Lincoln Center
The Walter Reade Theater, 65 W. 65th St., plaza level (212-875-5600). • "The Spaces Between the Words: A Tribute to Harold Pinter." 7/26: *The Go-Between* (1971); *The Quiller Memorandum* (1966); *Langrishe, Go Down* (1978); *The Heat of the Day* (1989). 7/27: *The Caretaker* (1964); *The Homecoming* (1973). 7/28: *The Comfort of Strangers* (1991); *The Quiller Memorandum* (1966); *The Caretaker* (1964). 7/29: *Accident* (1967); *The Servant* (1963). 7/30: *Accident* (1967); *The Servant* (1963). 7/31: *The Servant* (1963).

Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587). • "Conversations Between Shadows and Light: Italian Cinematography" 7/27: *The Uncle From Brooklyn* (1995). 7/28: *Lamerica* (1994); *The Uncle From Brooklyn* (1995).

Museum of Modern Art
11 W. 53rd St. (212-708-9480). • "Erotic Tales." 7/26, 7/29: *Dream a Little Dream of Me* (1999); *On Top Down Under* (2000); *The Night Nurse* (2000). 7/26, 7/30: *Angela* (2000); *The Gas Station* (1999); *Kimono* (2000). 7/27, 7/30: *The Summer of My Deflowering* (2000); *Powers* (2000); *Why Don't We Do It in the Road?* (2000). 7/27, 7/29: *The Dutch Master* (1994); *The Cloud Door* (1994); *The Insatiable Mrs. Kirsch* (1994). 7/28, 7/31: *Wet* (1994); *Vroom, Vroom, Vroom* (1994).

Photograph courtesy of Ziegler Film.

Trailers

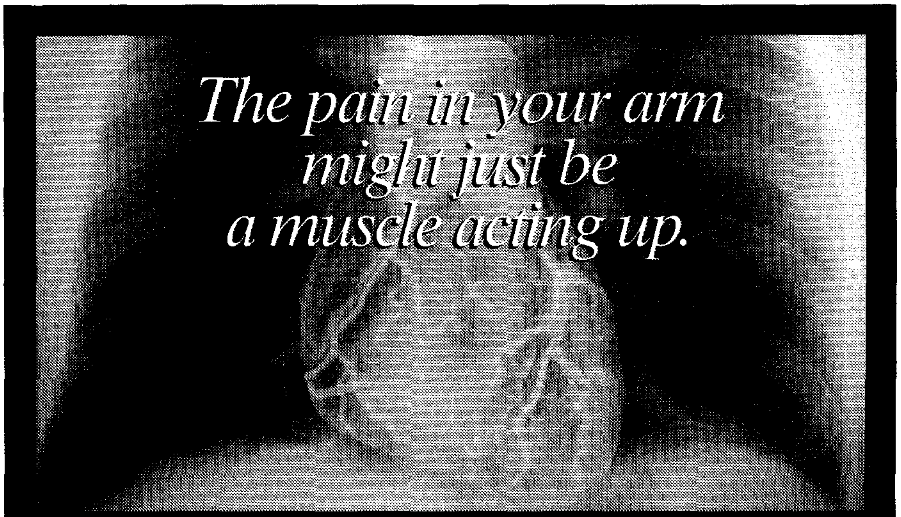
MEGALOPOLIS NOW Francis Ford Coppola's (pictured) much-buzzed-about next film, *Megalopolis,* is officially moving forward at American Zoetrope; the film, based on an original screenplay by Coppola himself, aims for the same epic scope he achieved with *Apocalypse Now;* the script is still undergoing revisions, but the film will be set in New York and is scheduled to start filming in 2002.

O BRAD, WHERE ART THOU? Joel Coen's next film (after *The Man Who Wasn't There,* which opens in November) will be *To the White Sea,* written with his brother, **Ethan; Brad Pitt** will star in the drama, which follows the odyssey of a World War II fighter pilot who is shot down in Japan and must make his way back home, a story line based on the 1993 novel of the same title by James Dickey.

CAPITAL VENTURE Kevin Spacey (pictured) has agreed to star in *The Life of David Gale* for Universal; the film follows the misfortunes of a professor who preaches against capital punishment, only to find himself on death row after false accusations by a student; **Nicole Kidman** is in talks to star as the reporter who listens to his story in prison; **Alan Parker** (*Mississippi Burning*) directs.

A MEDIA TALE Robert De Niro has signed on to produce MGM's *Miranda Obsession,* on which he may also go behind the lens; the film is based on a 1999 *Vanity Fair* article by **Bryan Burrough**, which told the story of a mysterious female confidante to the stars (De Niro himself was among her famous phone pals) whose true identity they never knew; producers are awaiting a script by *Legally Blonde* screenwriters **Kirsten Smith** and **Karen McCullah Lutz.** SARA CARDACE

Photographs by Robin Platzer/Twin Images.



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Fighting Heart Disease and Stroke

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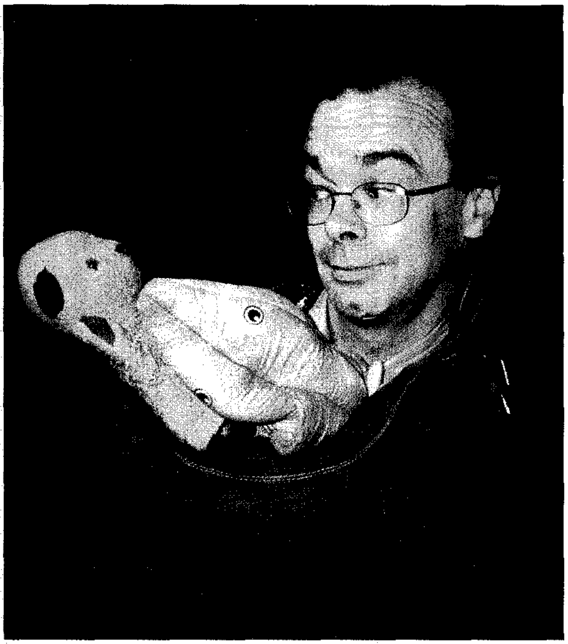
Onstage

Stupendous and Amazing Feats!

Carmine Street's Mostly Magic club shuttered in 1994, and it was three years before New York's homeless magicians got a new place to strut their stuff. Michael Chaut opened **Monday Night Magic** in June 1997, and the popular series, which just celebrated its 200th performance, now showcases at least six magicians each night. Some perform classic routines (Linking Rings of Steel, Levitations of Beautiful Women, Vanishing Birds); others, close-up magic, card tricks, and contemporary twists on the standards (like Simon Lovell's comic straitjacket routine, pictured). "This is the only place where people make a decision to go see magic," says Chaut, a skilled pickpocket and close-up trickster himself. "Otherwise, we're just part of the entertainment package at a wedding or a corporate event." Jamy Ian Swiss, one of Chaut's four partners and a frequent accomplice of Penn & Teller, adds, "That's why we get so many top performers. We can't pay them any kind of money, but magicians from all over the world come come in and say, *Wow, I forgot what it was like to just do a show!*" The magic offered in the tiny, 151-seat Sullivan Street Playhouse (on dark nights during the *The Fantasticks'* legendary run) is a far cry from the smoke-and-mirrors TV-special style of David Copperfield. "This isn't illusion magic—it's parlor magic," explains Swiss. "It has a lot in common with magic's nightclub era in the late thirties and forties, when the wealthy built these showrooms, like the Rainbow Room, and held miniature vaudevilles. Like Monday Night Magic, those shows didn't depend a lot on the apparatus—the apparatus was small, but the personality was big." So, for one night a week, New York's conjurers and illusionists have a home where their white doves can roost, grandmasters mingle with tyros, and their feats amaze audiences. "Life is so great, but things happen so you don't get your head blown out of proportion," says Chaut. "Just do a bar mitzvah, where you have 13-year-olds throwing stuff at you. *That's* a reality check." (See "Off-Off Broadway.") L.H.



Broadway

Previews and Openings

If You Ever Leave Me, I'm Going With You!
Renee Taylor and Joe Bologna star in their new romantic comedy, which traces the 36 years of their relationship. $30–$65. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 8/6 opening. • Cort Theatre, 138 W. 48th St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Crystal Bernard plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover (Tom Wopat) in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Blast!
The world's only halftime show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6/02. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The perfect reprieve from the cutesy family fare of the new 42nd Street, this gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge that was missing from the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (Hedwig). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Brent Barrett, Jennifer Holiday, Anna Montanero, and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of pieces. The longest, a tale about a suicidal adman (Boyd Gaines), had the power to create an icon: the girl in yellow, played by the triumphant Deborah Yates. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Jon Lovitz and Larry Miller star. $45–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Music Box Theater, 239 W. 45th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

Fosse
A stylish musical tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2,

Photograph courtesy of Simon Lovell.

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Sun. at 2 and 7. Through 8/25. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

George Gershwin Alone
This new biographical solo play, written and performed by Hershey Felder, features the music and lyrics of George and Ira Gershwin. $25–$65. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7:30. Through 9/2. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. Now Burke Moses and Carolee Carmello interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
As one of the few Broadway megamusicals with a plot that's nearly as grand and sweeping as its staging, this musical version of Victor Hugo's 1,200-page novel was brought to the stage by producer Cameron Macintosh and directors Trevor Nunn and John Caird in 1987. An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," it still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sensational spectacle is so much better than Mouse-haters would like to admit. It's a sublimely inventive production that showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. Anthropomorphic puppets, multiculti costumes and music, and delightful stagecraft illusions summon a bright, loud world that has thrilled both children and adults. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Major Barbara
The Roundabout presents a revival of the George Bernard Shaw classic, directed by Tony winner Daniel Sullivan and starring the always wonderful Cherry Jones. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains at 7 from 7/17–7/21. Through 9/2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Music Man
Meredith Willson's 1957 musical about a conman who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact*, *The Producers*). Beginning May 8, Eric McCormack, the star of television's *Will & Grace*, will play Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest
Terry Kinney takes his well-reviewed Steppenwolf Theater production of Ken Kesey's countercultural classic to Broadway. Though the drama's references to the Combine and relatively unbridled chauvinism are a tad dated, Gary Sinise sweats and howls his way through an aggressive performance as the wild man who is committed to an asylum and broken down by a ball-breaking nurse. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Phantom of the Opera
Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and surefire hit, based on the Oscar-winning 1968 film. Directed and choreographed with aplomb by Susan Stroman, this Tony Award record-setter is the undisputed hit of the season. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Recently crowned with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing matched by Mary-Louise Parker's virtuoso performance. As Catherine, Parker plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types ensconced in the East Village. $35–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The high-kicking Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/26. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Through 7/29, *90210*'s Luke Perry stars alongside *Rent* star Daphne Rubin-Vega, Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Stones in His Pockets
In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Linda Lavin play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting

Opening

Electoral Collage

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For almost twenty years, Gerard Alessandrini's *Forbidden Broadway* has poked fun at the excesses of the theater scene with an excess of slapstick and gently mocking tunes like "Staying Awake" and "Springtime for Mel Brooks" (*"I wanna be a composer!"*). Now the director opens his new *Gongcores!* series, a spoof of City Center decorum that will feature wacky productions of deservedly unsung Broadway footnotes. To kick it off, Alessandrini is staging the very unsuccessful 1962 Irving Berlin–Lindsay & Crouse musical **Mr. President** (featuring, from left, Whitney Allen, Clif Thorn, and Amanda Naughton), with plenty of pointed new lyrics and barbs. Yes, it's corny, but come on—it's *gotta* be better than that scourge of PBS, Washington's *Capitol Steps*. In previews for an August 2 opening. (See "Off Broadway.")

Photograph by Carol Rosegg.

debutante (played by Michele Lee, who still glitters, appropriately, with the glamour of *Knots Landing*). $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Valerie Harper replaces Linda Lavin on 7/27. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

A Thousand Clowns
Tom Selleck (*Magnum P.I.*) makes his Broadway debut as the idealist Murray Burns in Herb Gardner's romantic comedy, directed by John Rando. $40–$77.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Opening

Extreme Multi-Culti

For just three nights, the Lincoln Center Festival 2001 will present **Black on White**, an ambitious music-theater piece by the German avant-gardist Heiner Goebbels. Performed by seventeen musicians from Frankfurt's Ensemble Modern on everything from traditional instruments to whistling teakettles, the piece binds an eclectic range of musical genres to the literary works of Edgar Allan Poe, T. S. Eliot, and Maurice Blanchot, as read onstage. A tribute to literature—and Goebbels's frequent collaborator, the late dramatist Heiner Müller, in particular—this production rides a wave of gushing reviews into its three-night run, on July 25, July 27, and July 28, and looks to be a highlight of the festival. (See "Off Broadway.")

Photograph by Wonge Bergmann.

Off Broadway

Previews and Openings

Black on White
The Lincoln Center Festival presents a music-theater piece by the esteemed German composer and director Heiner Goebbels. $40. 7/25, 7/27, and 7/28 at 8:30. • LaGuardia Concert Hall, 65th St. at Amsterdam Ave. (212-721-6500).

Harold Pinter Festival
The Lincoln Center presents nine plays by the British dramatist: *One for the Road*, *A Kind of Alaska*, *The Homecoming*, *Monologue*, *The Room*, *Celebration*, *Landscape*, *Mountain Language*, and *Ashes to Ashes*. $55. Call for schedule and locations. Through 7/29. • (212-721-6500).

Hello Muddah, Hello Fadduh!
A revival of the Allan Sherman Musical, directed by Rob Krausz. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. In previews for a 8/2 opening. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

The Seagull
The second-hardest ticket to get this summer is free. A gaggle of celluloid celebrities will grace the Central Park stage from 7/24 to 8/19, as Mike Nichols directs a "new version" of Chekhov's *The Seagull*, written by Tom Stoppard. The cast includes Marcia Gay Harden, Philip Seymour Hoffman, Kevin Kline, Debra Monk, Natalie Portman, Meryl Streep, and Christopher Walken, to name a few. Free. Tues.–Sun. at 8. • Delacorte Theater, Central Park (212-539-8750).

Shut Up and Love Me
Performance artist Karen Finely transfers her latest show to a legit Off Broadway run, after positive reviews of her most recent downtown stint. $20–$35. Wed.–Sat. at 8. 7/24–8/25. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Topdog / Underdog
In one of the most exciting openings of the summer, the heralded playwright Suzan-Lori Parks returns to the Public Theater with a dark tale about two brothers, played by the terrific actors Don Cheadle (*Traffic*, *Bulworth*) and Jeffrey Wright (*Julius Caesar*, *Angels in America*, *Basquiat*). $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. In previews for a 7/26 opening. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Now Playing

Bat Boy: The Musical
Boldfaced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical tale about one kid who really was doing his own thing. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue
Phylicia Rashad stars in new work by Charles Randolph-Wright, presented by the Roundabout, with music by the extremely talented Nona Hendryx. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/9. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Blue Window
Julia Gibson directs Craig Lucas's 1984 drama about life on the Upper West Side, featuring Marin Hinkle (*Once and Again*). $30–$40. Mon.–Sat. at 8, Sat. at 3. • 28th Street Theatre, 120 W. 28th St. (212-206-1515).

Chaucer in Rome
This new drama by John Guare (*Six Degrees of Separation*, *The House of Blue Leaves*) tells the story of three Americans living in Rome during the last year of the millennium. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Dog Problem
The accomplished director Scott Ellis (*The Waverly Gallery*, *1776*, *Steel Pier*) directs a dark new comedy by David Rabe (*Hurlyburly*). Set mostly on the corner of Bowery and Grand, the play tracks two friends who become embroiled with the mob. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's new comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 9/9. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
After a successful run downtown last year, Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. $50. Mon., Wed.–Sun. at 8, Wed. and Sat. at 2. • American Place Theater, 111 W. 46th St. (212-239-6200).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey / Mr. President
Gerard Alessandrini's newest update of his long-running musical spoof now tackles the *Producers* and more. / An irreverent adaptation of Irving Berlin's 1962 musical, with Alessandrini's new music and lyrics. $49.50–$55. *Forbidden Broadway* runs Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. *Mr. President* runs Tues. and Thurs. at 8:15, Fri. at 10:15, Sat. at 5 and 10:15, and Wed. at 2:30. Food and drink available, optional. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Four
Worth Street Theater Company presents a suburban Connecticut drama by 25-year-old playwright Christopher Shinn. The play scored rave reviews during a recent run at London's Royal Court Theatre. $15–$35. Mon., Thurs.–Sat. at 8, Sun. at 5. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Sing!

A new musical comedy about five young New Yorkers with music by Eli Bolin, lyrics by Sam Forman, and book by Bolin, Forman, and director Benjamin Saika. $40. Sun.–Fri. at 8, Sat. at 7 and 10, Sun. at 5. • Maverick Theater, 307 W. 26th St. (212-239-6200).

Kiki & Herb: Stop, Drop & Roll

The dastardly cabaret duo Kiki & Herb, so twisted they make Hedwig seem like the virginal girl next door, return with a new instructional show. They've taught us the true meaning of Christmas by reinventing songs by the Tiger Lilies, Britney Spears, and Wu-Tang Clan—now they'll teach us about fire safety with takes on cult classics like "Fuck the Pain Away" and "Carry On My Wayward Son." $15–$18. Fri. and Sat. at 10:30, Sun. at 8. Through 7/29. • Fez, 380 Lafayette St. (212-533-2680).

La Lupe: My Life, My Destiny

Carmen Rivera's well-reviewed new play about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. $20–$25. Performances in English on Wed and Thurs. at 8. Performances in Spanish on Fri. at 8, Sat. at 2 and 8, and Sun. at 2 and 6:30. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

A Life

The Irish Repertory presents Fritz Weaver and Pauline Flanagan in Hugh Leonard's 1981 drama about the civil servant Desmond Drumm (Weaver), who learns that he has only six months to live. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Lobby Hero

After a successful run at Playwrights Horizons, the latest drama by Kenneth Lonergan, the screenwriter of *You Can Count on Me* and Pulitzer-nominated playwright of *The Waverly Gallery,* transfers to a larger theater. His latest drama, directed by Mark Brokaw, is a confounding morality tale of small conflicts and small people caught in inextricably tricky situations, set in the lobby of an inauspicious apartment building. $45–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/2. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis

A new bio-musical based on the book *Love, Janis* by Joplin's sister Laura. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Much Ado About Nothing

Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's comedy in squeaky black pleather and svelte cat suits designed by Soho's Beau Brummel. $30. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 9/16. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Murdered by the Mob

Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Music From a Sparkling Planet

In this new comedy by Douglas Carter Beane (*As Bees in Honey Drown*), three buddies track down the former host of *Tamara Tomorrow*, a Philadelphia children's show. Comic actress J. Smith-Cameron stars with T. Scott Cunningham, Ross Gibby, and Josh Hamilton. $35. Wed.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. Through 8/12. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Naked Boys Singing

Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra

Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th St. (212-239-6200).

Perfect Crime

The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

The Pirates of Penzance

Director Michael Scheman revives his successful adaptation of the Gilbert and Sullivan musical, onboard a ship docked outside the South Street Seaport Museum. $50. Tues.–Fri. at 8, Wed. at 3, Sat. at 6 and 9, Sun. at 6. • Pier 17, South Street Seaport (212-239-6200).

The Play About the Baby

Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women,* a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. Terrific performances by two of the stage's most beloved vets. $25–$60. Mon.–Sat. at 8, Wed. and Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Saint Lucy's Eyes

The inimitable Ruby Dee returns after a well-received run in Bridgette A. Wimberly's new play about a woman who offers back-room abortions in 1968 Memphis. $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Through 9/2. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Six Goumbas and a Wannabe

This mob comedy by Vincent Gogliormella follows six Brooklyn buddies. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Slanguage

New York Theatre Workshop presents a genre-bending work by the multi-talented five-performer troupe Universes that fuses poetry, hip-hop, flamenco, politics, and more. $35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Stomp

As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree

Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!

This semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. $20–$50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues

Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

World of Mirth

A new play about a traveling carnival crew, including the vicious dunk-tank clown Sweeney. $50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Off-Off Broadway

The American Living Room Festival

HERE presents its twelfth annual summer festival. Along with art, music, video, and puppets, the festival is committed to supporting emerging directors. Fourteen directing cabarets, curated by Kristin Marting, will feature the creativity of more than 40 directors. $12. Call for schedule. Through 9/2. • HERE, 145 Sixth Ave. (212-647-0202).

Onstage

Den of Equity

Twelve years ago, **The American Living Room** began as a small weekly series of emerging directors and found surprising success at HERE, downtown's preeminent—but always homey—theatrical venue. As HERE co-founder Kristin Marting likes to remind folks, it was the first successful summer theater fest, long before Fringe or even Lincoln Center's summer shindig. Now the small festival, with some help from Lincoln Center, has grown into a mini-multiplex for all the downtown arts. This year, it'll feature a Thursday-and-Friday-night performance series (featuring Yanira Castro & Company, with, from left, Nancy Ellis and Pamela Vail), a Friday-night music lounge, and scads of puppetry curated by Barbara Busackino and Basil Twist, plus film, video, and a gallery full of new works. The original Directing Cabaret has expanded and will offer fourteen programs encompassing the works of 42 emerging directors. Catch them now, before they move uptown. Through September 2. (See "Off-Off Broadway.")

Photograph by Kevin Kwan.

AT&T Latino Cultural Festival
Along with a full slate of music and dance, the festival presents the Spanish theatrical company Teatro del Temple, Columbia's Tola y Maruja, and New York's IATI and NY Artists Unlimited. Call for schedule and prices. 7/25–8/12. • Queens Theatre in the Park, Flushing Meadows Corona Park (718-760-0064).

The Duchess of Malfi
The Queen's Company presents John Webster's Jacobean tragedy. $15. Fri.–Sun. at 7. Through 8/5. • HERE, 145 Sixth Ave. (212-647-0202).

Hamlet
The Classical Theatre of Harlem, which won an Obie grant this spring, stages the classic with Arthur French, Adam Wade, Rome Neal, and J. Kyle Manzy as the great Dane. $15. Thurs.–Sun. at 7:30. Through 8/5. • Harlem School of the Arts Courtyard Theatre, 645 St. Nicholas Ave. (212-539-8328).

Hospital
Axis Company presents the latest round of its annual four-part series, tracking the mystery of a man in a coma. $10. Thurs. and Fri. at 8. Through 8/31. • Axis Theatre, 1 Sheridan Square (212-807-9300).

Hot! Celebration of Queer Culture
Dixon Place's tenth annual festival features works by the deserved sci-fi legend Samuel R. Delany, Emmett Foster, Lisa Kron, Perry Brass, Lavinia Co-Op, Reno, Moe Angelos, Michael Burke, and Regie Cabico. *Go-Go Real,* Jonathan Wooster and Brandon Olson's disco-epic, should be a highlight. Call for schedule. Through 7/31. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono
An inventive, improvisatory play set in a barlike environment, with a sock puppet. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Narcissus and Goldstein
Singularity presents Sam Forman's new comedy about an "abstract cabaret performance" troupe. $15. Thurs.–Sat. at 8. Through 8/11. • Pantheon Theater, 303 W. 42nd St. (212-539-7553).

A Prophet Among Them
Wesley Brown's new play with music confronts the life of author James Baldwin. $19. Mon. and Thurs.–Sat. at 8, Sun. at 3. • Blue Heron Arts Center, 121 E. 24th St. (212-332-0027).

Pulse Ensemble's Outdoor Summer Shakespeare
The Bard's best, performed in Pulse's courtyard. 7/20–8/12: *Twelfth Night.* 8/24–9/16: *The Tempest.* $18. Wed.–Sat. at 8, Sun. at 7. • Pulse Ensemble Theatre's Courtyard, 432 W. 42nd. St. (212-695-1596).

Sex and Other Collisions
Nela Wagman directs Trista Baldwin's new downtown comedy about desperate couples who get entangled with a Russian mail-order bride, a crime, and a bomb. $10–$15. Mon. and Wed. at 7, Thurs.–Sat. at 8. • Currican Theater, 154 W. 29th St. (212-414-8181).

Shakespeare in the Park(ing) Lot
The seventh annual Lower East Side festival features *The Taming of the Shrew.* Through 8/4. Free. • Located across the street from 85 Ludlow St. (212-358-5096).

Shyness Is Nice
Mark Spitz's dark comedy details the trials of two shy virgins who have a prostitute forced on them by a well-meaning friend. $15. Thurs. at 8, Sat. at 10. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

The Twilight Series
As part of HERE's American Living Room Festival, the emerging company Proto-type (*Bunny's Last Night in Limbo*) presents Laura Klein's odd story about two sisters and their lovers. Peter S. Petralia directs. $12–$15. 7/26–8/19: Thurs.–Sun. at 7. • HERE, 145 Sixth Ave. (212-647-0202).

GOULD

Continued from page 28

Albanian-American volunteers who fought with the KLA. According to Dusan Mihajlovic, Serbia's minister of the interior, they were tried in Prokuplje, a Serb town just north of Kosovo, on June 27, 1999, and sentenced to fifteen days in prison for illegally crossing into Yugoslavia from Albania, a misdemeanor. But on July 8, four days before the sentence ended, an inspector in charge of foreigners, Zoran Stankovic, requested the brothers' early release. They were handed over to two plainclothes policemen. That was the last anyone saw of them until they were discovered, blindfolded, their hands bound with wire, in the grave.

Albanian-American community leaders want to find out what information American intelligence sources may have had about the danger the brothers were in. "The U.S. had a lot of resources on the ground," says one community leader. "If the government was negligent in revealing what they knew, then they should be held accountable. It's the basis of a lawsuit."

Last Monday, U.S. ambassador to Yugoslavia William Montgomery met with Mihajlovic, and called on him to launch a thorough investigation. Facing mounting pressure, the Serb interior minister agreed, later telling reporters in Belgrade, "It's clear that we're dealing with an extremely grave crime."

But Martin Vulaj, the Bytyqi family's lawyer and the vice-chairman of the National American Albanian Council, says the family is skeptical of such statements. "The Serb authorities were responsible for the boys' deaths," Vulaj says. "It is disingenuous to believe they can conduct an independent investigation."

BETWEEN THEMSELVES, THE BROTHERS HAD agreed that Ilir would stay home to look after the family in case anything happened.

"They were all so young, enthusiastic, and full of life," says Arber Muriqi, Agron's 31-year-old platoon leader. "The youngest brother, Mehmet, he was the tallest and very good-looking. He wore an American flag like a bandanna. They were extremely proud of being Americans and displayed it openly. One shoulder badge had the American flag and the other had the Albanian flag."

Last Thursday, Ilir, a chef, went to Kosovo to comfort his distraught mother and two remaining siblings. He will also identify the bodies. "I will be the one to bring them home," he says. "They are my brothers by blood, but they are America's sons, too." ■

WILLIAMS AND LANDMAN KEIL

Continued from page 27

day before, the *Post* had Shriftman crowing "We're the king of the world" on the day after the crash and reported that Shriftman had taken a table at a restaurant across the street from Grubman's Manhattan apartment, to gloat over the camera-crew madness. Shriftman, sources insist, was at the bedside of her grandfather, who has cancer, and had actually sent a note to Grubman the day after the accident offering sympathy about her mother and assuring her she would avoid the press.

IN THE HAMPTONS THE WEEKEND AFTER THE crash, the mood was electric—like a nasty, pulsing shock. The ugliness of the gossip seemed to surprise even those who were engaged in it. Many jumped to the conclusion that it had been latent, that something had been consuming the Hamptons from below while the party raged. Everyone became a social critic, *Bonfire of the Vanities* swiftly rewriting itself as *Bonfire of the Platitudes*. "The Hamptons as we know them have burned down at last," said R. Couri Hay, the society columnist. Meanwhile, the level of press interest seemed to suggest that something world-historical had occurred. But what was it? "I've been around a long time, and I've never seen this kind of attention," says Howard Rubenstein. "Except maybe with the president of the United States. Certainly not about a publicist."

And in every layer of the Hamptons' remarkably complex social archaeology, people staked out their positions. "I'm no 'townie,' " said an owlish man at the Southampton Parrish Art Museum benefit. Given his houndstooth-check jacket and his thick eyeglasses the yellowy-gray color of Ricard, he was stating the obvious. "But I think it's despicable. To leave people lying on the road and flee the scene?"

"I'm sure it *does* seem despicable—if you're the sort of guy who would wear lobster pants," murmurs one East Hamptonite, just out of earshot.

At Bridgehampton Polo a photographer claimed to have been jostled by the security guys, knocking his $5,000 digital camera to the turf. Satellite mogul and polo player Neil Hirsch had to amble over to intervene. Meanwhile, word circulated inside the tent that a security guard was clipped by a driver looking to squeeze into a parking spot—only to be thrown on the ground and arrested by a number of cops.

"It's Lizzie II," said one partygoer.

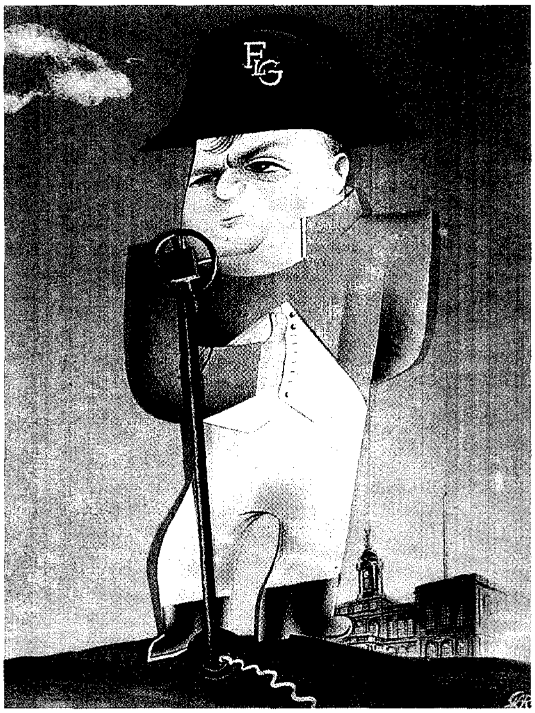
"Class war," answered another. "With cars!" ■

Edited by Edith Newhall

On View

The Art of Exaggeration

Organized by the National Portrait Gallery, Smithsonian Institution, where it made its Washington debut in 1998, **Celebrity Caricature in America** features the "likenesses" of such twenties and thirties luminaries as Greta Garbo, George Gershwin, H. L. Mencken, and Emily Post by such masters of the genre as Peggy Bacon, Will Cotton, Miguel Covarrubias, Al Hirschfeld, and Paolo Garretto (pictured, Garretto's image of Fiorello La Guardia, for the August 1934 *Vanity Fair*). The exhibition also features a reproduction of a corner of Sardi's—a banquette, of course, above which hang 24 original, autographed caricatures of Broadway stars by Alex Gard—and a re-creation (the original was lost) of Ralph Barton's 1922 theater curtain painted with caricatures of New York's stylish "first nighters" of the day. At the New York Public Library, Fifth Avenue at 42nd Street; through August 31.



Galleries

Solos

Madison Avenue and Vicinity

John Funt/Alan McCord
Paintings of landscapes around Norwich, Connecticut, by the former, and of views of Lakeville, Connecticut, by the latter; through 8/31. • Graham, 1014 Madison Ave. (212-535-5767).

Don Van Vliet
Abstract paintings from the eighties by this artist who is better known as the avant-garde musician and poet Captain Beefheart; through 9/8. • Werner, 4 E. 77th St. (212-988-1623).

Bettina Werner
Multiple-panel monochromatic paintings whose surfaces are encrusted with salt; through 8/15. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

57th Street Area

James Barsness
"Any History Will Do," five new large-scale paintings focused on society's flaws; through 8/17. • Adams, 41 W. 57th St. (212-644-5665).

Abraham Bogdonove
Paintings of Monhegan Island, Maine, by this Russian-born artist (1886–1946) who lived in New York and spent his summers on Monhegan; through 9/8. • Spanierman, 45 E. 58th St. (212-832-0208).

Morris Graves
Still-life paintings by the late artist (1910–2001); through 8/17. • Schmidt-Bingham, 41 E. 57th St. (212-388-1122).

Alexander Liberman
Maquettes of the sculptor's steel "Pipe Pieces"; through 8/10. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

SoHo and TriBeCa

Louise Bourgeois/Yayoi Kusama
Works on paper, paintings, and sculptures executed between 1942 and 2000 by both artists; through 9/15. • Blum, 99 Wooster St. (212-343-0441).

Leandro Ehrlich and Judi Werthein
"Tourism," a collaborative photographic installation that was originally executed in November 2000 as part of the seventh Havana Biennial, Cuba. Through 8/2. • Kent, 67 Prince St. (212-966-4500).

Fabrice Gygi
Installations using canvas tarps, fitted pipes, mattresses, and other materials that bring to mind street displays of illegal goods; through 8/18. • Swiss Institute, 495 Broadway (212-925-2035).

Chelsea

John Bock
New work; through 8/31. • Kern, 532 W. 20th St. (965-1706).

Iliana Emilia
Drawings on printed fabric, an installation of Plexiglas chairs, and prints by a Dominican-born artist; through 8/3. • Scott, 529 W. 20th St. (646-486-7004).

Craig Kauffman
New wall reliefs by the Los Angeles-based artist; through 8/31. • Gering, 534 W. 22nd St. (646-336-7185).

Peter Pinchbeck
A memorial exhibition of works by the abstract painter (1931-2000); thorugh 8/10. • Greene Naftali, 525 W. 26th St. (212-463-7770).

Mies van der Rohe and Louis Kahn
Drawings, sketches, and models by the two modernist architects; through 7/31. • Protetch, 511 W. 22nd St. (212-633-6999).

Group Shows

Madison Avenue and Vicinity

Arsenal
"Greener Pastures: A History of Bronx Parks, 1888–2001," historic renderings, photographs, artifacts, and memorabilia representing the history of the Bronx Parks; through 9/6. • 64th St. and Fifth Ave., in Central Park (212-360-1311).

Castelli
Works on paper by Johns, Morris, Ruscha, Sonnier, the Starns, Weiner; through 8/3. • 59 E. 79th St. (212-249-4470).

Gagosian
Pop Art from the John and Kimiko Powers collection, including works by Dine, Johns, Lichtenstein, Oldenburg, Ramos, Rauschenberg, Warhol, Wesselman, others; through 8/31. • 980 Madison Ave. (212-744-2313).

Graham
"Alterations," works that reference textiles and the techniques involved in their creation, by Amer, Bailey, Besemer, LeDray, Marten, Obrosey, Reichek, Stoll, others; through 8/30. • Graham, 1014 Madison Ave. (212-535-5767).

Hirschl & Adler
"The Fragile Dewdrop," genre paintings by Benton, Cassatt, Hopper, Johnson, Porter, others; through 9/21. • 21 E. 70th St. (212-535-8810).

Knoedler
"Models of Observation: Flowers Fishes Birds Butterflies," works focusing on seasonal summer themes in a variety of media by Avery, Graves, Sultan; 7/25–9/29. • 19 E. 70th St. (212-794-0550).

Kouros
An exhibition organized by the group of still-life painters known as Zeuxis, featuring works by group members and their guests, including Biala, Ketchman, Niewald, Pesce, Resika, Thiebaud; through 8/31. • 23 E. 73rd St. (212-288-5888).

Zwirner & Wirth
"Minimal," minimalist works from the sixties and seventies by Andre, Darboven, Flavin, Judd, McCracken, Morris, Weiner, others; through 8/30. • 32 E. 69th St. (212-517-8677).

57th Street Area

De Nagy
Works on paper by Brainard, Burckhardt, Evans, Horvath, Mueller, Nozkowski, Sillman, Winkfield; through 7/27. • 724 Fifth Ave. (212-262-5050).

Perlow
"Wet," paintings that depict the ocean and various other bodies of water, by Ahlsted, Isobe, Pace, Segalman; through 8/31. • 41 E. 57th St. (212-644-7171).

Ground Rules

In Summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6.

Photograph courtesy of the New York Public Library.

St. Etienne
Recent acquisitions of works by Arntz, Beckmann, Coe, Kollwitz, Moses, Schiele, Traylor, others; through 9/7. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Exit Art
"The LP Show," more than 2,500 album covers culled from 50 collections, plus installations by Marclay, D.J. Spooky, Moore, Zorn; through 8/17. • 548 Broadway (212-966-7745).

Hoffman
"The Body Project," works that use the body as a primary focus, by Africano, Bierk, Depman, Ferrer, Frey, Gonzalez, Khalil, Phakadze, Raffael, Wolski; through 9/5. • 429 W. Broadway (212-966-6676).

Pelavin
"She Lives on Love Street," works by Butler, Crull, Levine, Herzog, Pearson, Pensato, Wyman; through 8/16. • 13 Jay St. (212-925-9424).

Zwirner
"New York ca. 1975," works made in New York in and around the mid-seventies, by Acconci, Anderson, Auder, Benglis, Cage, Graham, Matta-Clark, Moore, Rainer, others; through 8/3. • 43 Greene St. (212-966-9074).

Chelsea

Art Resources Transfer
Works by Blackwell, Church, Kondo, McConnell, Petrunak; through 8/25. • 210 Eleventh Ave. (212-691-5956).

Billis
Watercolors by Byrne, Evans, Floyd, Kennedy, Peak; through 8/18. • 506/526 W. 26th St. (212-645-2621).

Bonakdar
New work by Eliasson, Hornig, Lowe, Meadows, others; through 8/17. • 521 W. 21st St. (212-414-4144).

Center for Figurative Painting
Figurative paintings by Bell, Kresch, Kaldis, Georges, Heinemann; through 9/28. • 115 W. 30th St. (212-868-3452).

Cheim & Read
"Liquid Properties," works exploring the formal and metaphorical qualities of liquid by Fuss, Usle, Warhol, Bourgeois, others; through 8/3. • 521 W. 23rd St. (212-242-7727).

Cohan Leslie and Browne
"Song Poems," a collaboration of artists, writers, and musicians organized by Steven Hull, including contributions from Beck, Durant, Lambert, Ligon, Los Super Elegantes, Moody, Tillman, others; through 8/11. • 138 Tenth Ave. (212-206-8701).

Debs
"Tooth Fairy Retribution Manifesto," works by Ames, Croft, Maxson, Plant, Thomas; through 8/3. • 525 W. 26th St. (212-643-2070).

Dee/Glasoe
"Heroine," works dealing with subversive fantasies by Atherton, Essenhigh, Harkness, Kardel, Westergren; through 8/17. • 529 W. 20th St. (212-924-7545).

Foster
"Black + White," works by Chun, Samuels, White, Petracca, others; through 8/3. • 529 W. 20th St. (212-229-0044).

Gorney Bravin + Lee
Works by Muller, Oguibe, Okudzeto, Watts; through 8/10. • 534 W. 26th St. (212-352-8372).

Grimm
Works that depict or refer to the destructive and cleansing properties of fire by Duncan, Newman, Rizzi; through 8/17. • 505 W. 28th St. (212-564-7662).

Kasmin
Works by Bucklow, Innerst, Nares, Rubins, Zwack, others; through 8/17. • 293 Tenth Ave. (212-563-4474).

Kelly
"Domestic Acts," paintings, sculptures, drawings, and works in other media that reflect a diversity of domestic experience, by Abramovic, Borland, Hamilton, Roberts, Simpson, others; through 8/3. • 528 W. 29th St. (212-239-1181).

Klagsbrun
Abstract paintings by Brown, Coe, Dentz, Hollingsworth, Kim, Petersen; through 8/10. • 526 W. 26th St. (212-243-3335).

Marks
"We Set Off in High Spirits," works by Dumas, Freud, Greene, Hockney, Ramos, Streuli, others; through 8/17. • 522 W. 22nd St. (212-243-0200).

Ricco/Maresca
"The Pretty Show," works by Philips, Currin, Hinds-Binaut, La Chapelle, others; through 9/1. • 529 W. 20th St. (212-627-4819).

Rosen
"More Than One," works by Avedon, Gigli, Sander, Slavin, others; through 8/24. • 525 W. 24th St. (212-627-6000).

Saul
"Panic," photographs, videos, and drawings that depict bursts of emotional intensity, by Applebroog, Crumb, Easterson, Frailey, Nicosia, Wojnarowicz, others; through 8/24. • 535 W. 22nd St. (212-627-2410).

Steele
Works by Blohm, Castagna, Gaetano, Serisier, others; through 8/4. • 547 W. 27th St. (212-736-5565).

Tonkonow
"Ellipsis," works suggesting absence by Calle, Cesarco, Sato, Semmes, others; through 8/24. • 535 W. 22nd St. (212-255-8450).

Other

Creative Time in the Anchorage
"Massless Medium," environmental works using sound, light, and moving image, by Angelidakis/nanogod, Antenna Design, Brambilla, López, Phillips/Bonney, Redl, Villareal; through 7/29. • Brooklyn Bridge Anchorage, Cadman Plaza West at Hicks St. and Old Front St., Brooklyn (212-206-6674, ext. 250).

Socrates Sculpture Park
"Beyond City Limits," outdoor sculptures by Braine, Carruthers, Goldman, Mosher, Williams; through 8/25. • Broadway at Vernon Blvd., Long Island City (718-956-1819).

Photography

Benrubi
Works by McMillan, Oelbaum, Valdes-Paz, Barron, Rifkin; through 8/24. • 52 E. 76th St. (212-517-3766).

James Bidgood
Staged works shot in the photographer's midtown Manhattan tenement building between 1963 and 1970, and stills from his film *Pink Narcissus*; through 8/31. • Morris, 465 W. 23rd St. (212-727-2752).

Borden
"Color," works by Barney, Cray, Cumming, Divola, Dow, Everton, Opton, Otten, Pfahl, Skoglund, Winokur; through 8/30. • 560 Broadway (212-431-0166).

Esther Bubley
A survey of the career of this American photojournalist (1921–1998) whose photo-essays appeared in *Life*, *Ladies' Home Journal*, and other publications; through 9/7. • Paine Webber, 1285 Sixth Ave. (212-713-2885).

Mariana Cook
Recent photographs of everyday objects taken in and around the artist's New York apartment and during her travels abroad; through 8/10. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Konrad Cramer
Nudes, still-lifes, and abstractions from the forties and fifties by the modernist painter (1888–1963); through 8/3. • Zabriskie, 41 E. 57th St. (212-752-1223).

De Lellis
"Au Naturel," images of female nudes taken between 1920 and 1950, by Fabinger, Himmel, Perotti, Matter, Woolf, others; through 8/10. • 47 E. 68th St. (212-327-1482).

Leroy Henderson
Black-and-white works focusing on people and scenes in spontaneous pauses; through 8/3. • Kelly, 591 Broadway (212-226-1660).

Teun Hocks
New staged photographs in which the artist presents himself as a hapless everyman combating the absurdities of everyday life; through 8/10. • P•P•O•W, 476 Broome St. (212-941-8642).

Houk
"Size Matters," large and small works that explore the role of scale in photography, by Ray, Outerbridge, Evans, Estabrook, Close, others; through 8/10. • 745 Fifth Ave. (212-750-7070).

ICP
"Migrations, Humanity in Transition: Photographs by Sebastião Salgado." Approximately 300 photographs documenting the global phenomenon of mass migration; through 9/9. • 1133 Sixth Ave. (212-860-1777), Tues., Wed., Thurs. 10–5, Fri. 10–8 (5-8 voluntary contribution), Sat. and Sun. 10–6; $8, $6 students and seniors.

Frans Lanting
Forty color images of African animals by one of the world's leading wildlife photographers; through 9/1. • Carter, 560 Broadway (212-966-1933).

Herbert List
A retrospective of work by the German photographer (1903–1975), organized by the City Museum of Munich; through 8/17. • Miller, 524 W. 26th St. (212-366-4774).

Mann
"The City That Never Sleeps," black-and-white photographs of New York City by Arbus, Auerbach, Evans, Friedlander, Siskind, Stieglitz, others; through 8/31. • 210 Eleventh Ave. (212-989-7600).

Meyerowitz
"Surf's Up," photographs of surfers by Tom Blake and Don James taken between 1922 and 1942; through 8/10. • 580 Broadway (212-625-3434).

Pace/MacGill
"No Big Pictures," small-format works by Evans, Samaras, Wegman, Close, Smith, others; through 8/31. • 32 E. 57th St. (212-759-7999).

Sebastião Salgado
Photographs of migrants, refugees, and displaced persons taken over the past seven years in 40 countries around the world; through 8/24. • Richardson, 535 W. 22nd St. (646-230-9610).

Scalo
"Intimate: A Group Experience," works exploring the theme of intimacy by Armstrong, Ewald, Muller, Quinn, others; through 8/30. • 560 Broadway (212-334-9393).

Aaron Siskind
Images dating from 1935 to 1951 that suggest the artist's early involvement with the Abstract Expressionist movement; through 8/31. • Silverstein, 504 W. 22nd St. (212-627-3930).

Staley-Wise
"A Dog and Pony Show," images of dogs by Deborah Samuel and horses by Steven Klein; through 8/3. • 560 Broadway (212-966-6223).

Ruth Thorne-Thomsen
"Agua Tierra," new black-and-white seascapes; through 8/24. • Miller, 20 W. 57th St. (212-397-3930).

Throckmorton
Photographs of ancient Mayan sites from the late nineteenth and early twentieth centuries by Maler, Charnay, Maudslay; 7/25–9/19. • 153 E. 61st St. (212-223-1059).

Museums

American Craft Museum
"Light Screens: The Leaded Glass of Frank Lloyd Wright." Fifty patterned windows designed by the architect for private residences and major buildings, on loan from the Frank Lloyd Wright Foundation and private collections; through 9/2. • "Origamic Architecture." Origami works by the Japanese architect Masahiro Chatani, his colleagues Keiko Nakazawa and Takkaaki Kihara, and other artists from around the world who employ the ancient Japanese art of paper folding; through 9/2. • "Radiant Geometries: Fifteen International Jewelers." Works by fifteen jewelry artists from the United States and Europe; through 9/2. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Museum of Natural History
"Ancient Microworlds." Photographs by Giraud Foster and Norman Barker that reveal the internal structures of Jurassic dinosaur bones, Permain tree ferns, Devonian nautilus, and more; through 9/9. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in the Decorative Arts
"Print, Power, and Persuasion Graphic Design in Germany, 1890–1945"; through 8/26. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • "Artist in the Marketplace: Twenty-First Annual Exhibition"; through 10/14. • "(un)Shop: An Installation by Lisa Levy"; through 10/14. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"My Reality: Contemporary Art and the Culture of Japanese Animation." Works whose visual characteristics and themes resemble those found in Japanese animation (*anime*) and comic books (*manga*); 7/28–10/7. • "Digital: Revolutions in Printmaking." Prints created using digital technology, by John Baldessari, Chuck Close, Nam June Paik, Robert Rauschenberg, Kiki Smith, and others; through 9/2. • "Leon Golub: Paintings 1950–2000." A retrospective of the artist's figurative paintings exploring race, violence, war, and human suffering; through 8/19. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Rooms With a View: Landscape and Wallpaper." Selections of wall coverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Frick Collection
"Master Drawings From the Smith College Museum of Art." The only American venue for a traveling exhibition of works on paper by Matthias Grünewald, Adolph von Menzel, Piet Mondrian, Paul Klee, and others; through 8/12. • "El Greco: Themes and Variations." Different versions of the paintings *St. Jerome* and *The Purification of the Temple* by the Crete-born artist (1541-1614), on view together for the first time; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum
"Frank Gehry, Architect." A retrospective of the American architect's work as seen through drawings, plans, models, furniture designs, photographs, video footage, and the installation itself; through 8/26. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo
"Sugimoto: Portraits." New photographs by the renowned Japanese artist Hiroshi Sugimoto; 7/26–11/10. • 575 Broadway, at Prince St. (212-423-3500), Thu.-Mon. 11-6; $5, $3 students and seniors, free under 12.

Jewish Museum
"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art
"Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930." Paintings by the group of artists known as the *Nabis*, who played a crucial role in the promotion of "*décorations*," large-scale compositions conceived singly and in groups for specific interiors; through 9/9. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Jacqueline Kennedy: The White House Years." Clothing and accessories worn by the former First Lady in the early sixties, on loan from the John F. Kennedy Library and Museum in Boston; through 7/29. • "Terry Winters: Printed Works." More than 80 prints from the museum's collection; through 9/30. • "Dancing on the Roof: Photography at the Bauhaus (1923–1929)." Rare photographs from New York-area collections that were created by Bauhaus students and teachers between 1923 and 1929; through 8/26. • "Photographs: A Decade of Collecting." Works collected by the museum, including French photographs of the 1850s and 1860s; through 9/2. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

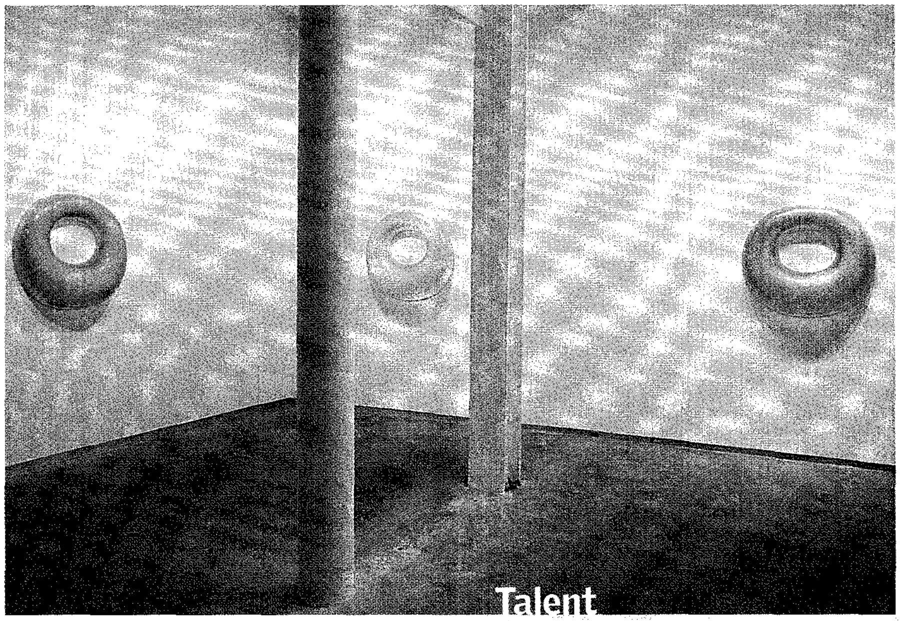
Morgan Library
"Master Drawings From the Cleveland Institute of Art." Works spanning the fifteenth through the twentieth centuries, by Degas, Goya, Michelangelo, Picasso, Raphael, Rembrandt, others; through 8/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio
"Voices From Our Communities: Perspectives on a Decade of Collecting at El Museo del Barrio." More than 85 works by Latino artists working in the United States, the Caribbean, and Latin America; through 9/16. • "Contemporánea 2001: Permanent Visibility by Ingrid Menendez." An interactive installation that explores the boundaries between public and private experience; through 9/16. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum for African Art
"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of Modern Art
"Mies in Berlin." An exhibition examining the architect's early years in Berlin, featuring 47 of his European projects in drawings, scale models, photographs, and films, and running concurrently with a survey at the Whitney Museum of his later work in America; through 9/11. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort



Talent

Circle Line

Some artists know when to stick with a good thing. Case in point: **Craig Kauffman**, the creator of those vacuum-formed plastic wall-relief bubbles in shimmering iridescent colors that were a staple of L.A.'s unutterably cool Finish Fetish movement of the sixties. Now plastic is hot again, and so is Kauffman—his new ring-shaped reliefs are as minimal, mysterious, and humorous as ever. At Sandra Gering Gallery, 534 West 22nd Street; through August 31.

Photograph courtesy of the Sandra Gering Gallery.

to fight HIV/AIDS; through 9/10. • "Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Dressing for a New York City Childhood." A retrospective of more than 100 pieces of children's clothing and related objects such as accessories and photographs dating from 1712 to the present; through 9/16. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"John Rawlings: 30 Years in Vogue." A retrospective of works from the late thirties through the late sixties by the fashion photographer, who worked for *Vogue*, *British Vogue*, *Glamour*, and other magazines; through 8/11. • "Infinity: The Textiles of Akihiko Izukura." A retrospective of woven garments, scarves, and wall hangings by the Japanese textile artist; through 9/15. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design

"Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • "Recent Acquisitions and Winterscapes From the Permanent Collection." Works by George Inness, Ellen Lanyon, Miriam Shapiro, Larry Rivers, and others; through 9/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10–5; $8; $4.50.

New Museum of Contemporary Art

"William Kentridge." A retrospective of the South African artist's animated films, drawings, and videotapes, plus two new sculptural installations; through 9/16. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thu. noon–8 (free Thu. 6–8); $6, $3 artists, students, and seniors.

New York Public Library

"Celebrity Caricature in America." Caricature portraits of Hollywood stars, literary luminaries, politicians, sports figures, and others, from the collections of the National Portrait Gallery, Smithsonian Institution, and the New York Public Library; through 8/31. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

"Advertising Drama." An exhibition of large-scale posters made to promote Broadway shows and touring companies between 1880 and 1910; through 9/16. • "Up on the Roof: The Culture of New York City Rooftops." Artworks, photographs, objects, and installations on the subject of New Yorkers' familiar summer retreat; through 9/9. • "Independence and Its Enemies in New York." An exhibition marking the 225th anniversary of the signing of the Declaration of Independence, featuring historic broadsides, manuscripts, and newspapers from the Historical Society's collection; through 9/9. • "Against the Storm: Images From the Lighthouse Collections of the New-York Historical Society." Photographs of American lighthouses and their keepers that were commissioned between 1871 and 1953 by the U.S. Coast Guard First District; through 9/2. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/23. • "Los Carpinteros: Ciudad Transportable (Transportable City)." An exhibition of portable tents made by the Cuban artists' collaborative and installed throughout the museum; through 9/3. • "Carla Accardi: Triplice Tenda." A full-size circular tent of clear plastic marked in patterns of pale-pink paint, by the Italian artist who co-founded the Forma 1 movement in 1947; through 9/3. • "Miri Segal: Circular Acts." Video installations that feature deceptively simple optical illusions; through 9/3. • "Buzz Club: News From Japan." Works by more than 100 Japanese artists, commercial designers, and others who use technology-based techniques and strategies to approach traditional artistic disciplines; through 9/30. • "Kim Sooja: A Needle Woman." Video works in which the artist appears motionless as she observes her surroundings; through 9/30. • "Ashkan Sahihi: The Drug Series." Large-scale photographs that document the experience of taking controlled substances; through 9/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. noon–6; $5 suggested donation.

Queens Museum of Art

"Crossing the Line." An exhibition of site-specific works by some 50 artists, on display at the museum and at various locations throughout the borough of Queens; through 10/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian

"Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 7/21/02. • "Painting the Dakota: Seth Eastman at Fort Snelling." Watercolors by the soldier-artist Seth Eastman that constitute one of the most important records of everyday Dakota life in the nineteenth century; through 10/7. • "Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts." Beaded, quilled, and ribbon shirts by nineteenth- and twentieth-century Plains Indians; through 11/4. • 1 Bowling Green (212-514-3712), 10–5 daily, Thurs. 10–8; free.

Studio Museum in Harlem

"Red, Black and Green." Works from the Museum's permanent collection and works on loan from various private and public collections, including David Hammons' *African-American Flag*; through 9/16. • "For the Record." Over 15 works by artists-in-residence Mehretu, Okudzeto, and Robinson in a variety of media; through 9/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art

"Mies in America." An exhibit running concurrently with MOMA's survey of the architect's earlier work in Berlin, including drawings made by the architect and members of his office, photographs of the architect and his colleagues and projects, and models of four of his key buildings; through 9/23. • "Wayne Thiebaud." A retrospective of the California painter known for his images of American foods and consumer goods; through 9/23. • "Joseph Grigley: White Noise." An installation of more than 2,500 hand-written notes that are the residual records of the deaf artist's interactions with the world of the hearing; through 9/9. • "Stories." A look at prints by artists who have explored the use of text in their work, among them John Baldessari, Enrique Chagoya, Larry Rivers, and Joyce Tremaine; through 9/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Miranda Lichtenstein: Sanctuary for a Wild Child." An installation of drawings and photographs inspired by cross-cultural legends of children brought up in the wild; through 9/21. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

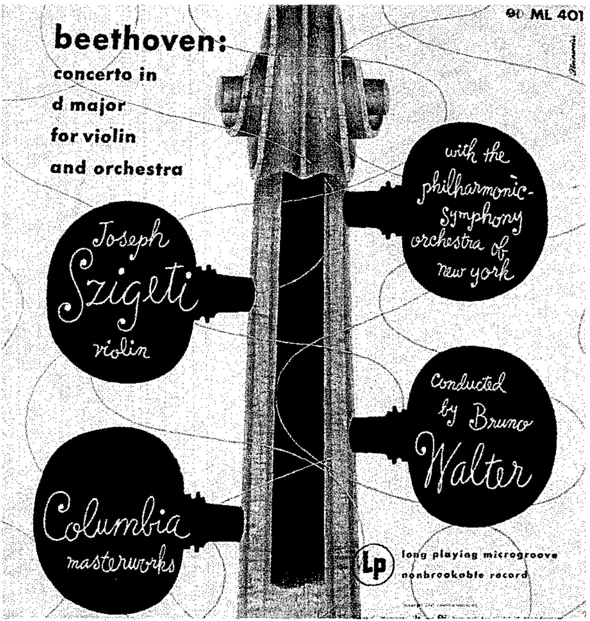
Auctions

Doyle

7/25 at 10: "Jewelry, Watches, Silverware and Coins." On view from 7/20. 7/26 at 10: "Contents of Abandoned Safe Deposit Boxes." On view from 7/20. •

Retrospective

World Records



If you're one of those who has steadfastly refused to part with your LPs—despite pleas from parents hoping you'll come home and haul them away—you may be the unwitting owner of a valuable art collection. Many of those covers, after all, were designed by well-known artists (Andy Warhol did the Rolling Stones' *Sticky Fingers*). **The LP Show**, comprising more than 2,500 album covers from more than 50 collections, draws mostly from serious collectors: Here are the Hawaiian LPs collected by Deb Parker, owner of New York's Beauty Bar and Barmacy, and records that refer to New York in their titles from the collection of David Garland, a D.J. on WNYC. One of the more intriguing contributions comes from a genuine cover artist, Alex Steinweiss, who invented and patented the rights to the illustrated album cover in 1939 when he was a young graphic designer working for Columbia Records and is showing a selection of his favorite covers from 1940 through 1961 (above, a 1947 Beethoven Violin Concerto jacket). At Exit Art, 548 Broadway, near Spring Street; through August 17.

Photograph courtesy of Exit Art/The First World.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Tasting

It's Easy Being Green

Inspired by frequent ingredient-gathering trips through Union Square, the chefs at **Todd English's Olives NY** have instituted a Green Market Tasting Menu to highlight each week's premium finds. And they don't stop at the juicy tomatoes and lush strawberries that we all pick up on Saturday afternoons: The three courses at lunch and five at dinner change weekly and feature all sorts of ingredients you'd never buy on your own, like red and green Swiss chard, beets, and baby garlic. Last week's debut menu included beet carpaccio and pea ravioli; a sneak peek at this week's reveals ricotta-and-mozzarella-stuffed squash blossoms (pictured). Prices, which vary according to each week's star items, start at $27 for lunch and $65 for dinner. (201 Park Avenue South, at 17th Street; 212-353-8345.)

New and Noteworthy

★ A
This barbershop turned four-table café has been outfitted with a big blue A painted in the façade's porthole window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I–M)

Al Baraka
Venture through this nondescript Upper East Side doorway and a man dressed from fez to slippers in Moroccan garb will guide you past the lounge, through a vest-pocket kitchen, and into a back room so ornately outfitted with North African paraphernalia that you'll feel transported—and perhaps a tad disoriented. So sink into a heap of embroidered pillows and go with the decidedly unhurried flow, which involves an assortment of vegetable meze, flaky b'steeyas, flavorful tajines, and hot mint tea. • 1613 Second Ave., nr. 84th St. (212-396-9787). (M–E)

★ Aleutia
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu that pleases as much as the all-Spanish wine list and the ultra-affable bartender. • 291 Grand St., Brooklyn (718-218-7338). (I–M)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, the grilled wild mushrooms with polenta crostini, and savory braised spare ribs. And desserts like sensational lemon "pudding" with candied orange peel are luscious variations on a Tuscan theme. • 45 E. 22nd St. (212-982-8422). (E)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

★ Caffè La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

Photograph by Dasha Wright Ewing.

complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so impeccably al dente pastas; and dinner specials like stewed rabbit with mashed potatoes and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

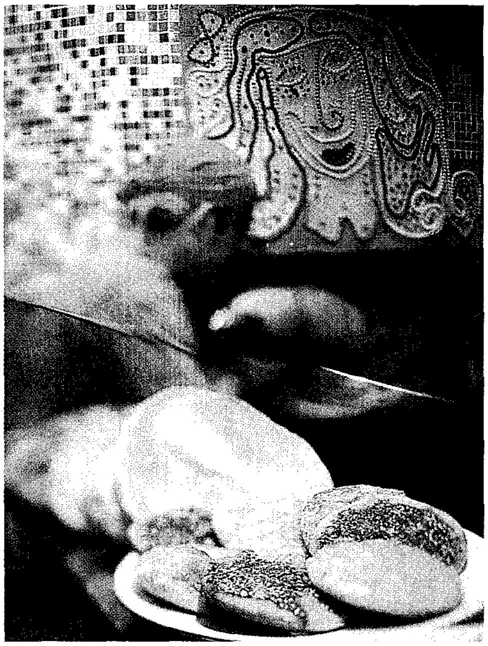
★ Cocina Cuzco

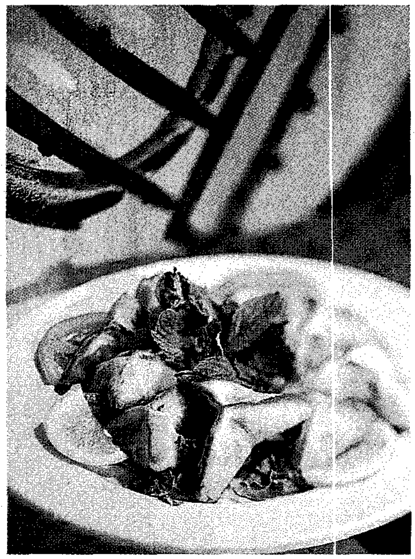
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($)

Opening

Pitas and Carats

Samer Halimeh is a diamond dealer from Lebanon. He's also a bachelor who eats out every night and has never been satisfied with Lebanese food in New York. So he recruited two professionally trained chefs from his homeland and opened **Bread From Beirut**, a takeout shop and 22-seat restaurant two blocks from his office in the diamond district. "This food is better than my mother's," Halimeh confesses, and even though we've never met the woman, we'd be inclined to agree, judging by the exceptionally creamy hummus and baba ghannouj; the tangy, smoky vegetable moussaka; the herby, sesame-seeded zaatar; and the spectacularly light, melt-in-your-mouth falafel. (It's all in the blend: half chickpea, half fava bean. And expert frying that rescues them from oil overload.) For those who can't bear to break their breakfast routine, Halimeh provides bagels and eggs. But why go that predictable route when there's keshik, savory flatbread topped with dried goat cheese and roasted sesame seeds; and labneh, a thick yogurt that puts cream cheese to shame? Kebab sandwiches are rolled up in puffy brick-oven-baked pitas, and soon, once the Lebanese dome-shaped oven arrives, Halimeh plans to introduce New Yorkers to saj bread, a whole-wheat Middle Eastern staple even rarer in these parts than his diamonds are. (24 West 45th Street; 212-764-1588.) R.R.





★ Convivium

Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the untranslated Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the steak for two, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the tapas-like appetizers. • 68 Fifth Ave., nr. St. Marks Pl. (718-857-1833). (M)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

Curry Leaf

While the Curry Hill competition focuses on the food of specific subcontinental regions—or, at the very least, hews to the meat-eating north or the veggie-oriented south—the idea here is to expand the edible horizons by offering Kashmiri chicken korma alongside Pakistani chana masala and Goan lamb vindaloo. There's more to Indian food, after all, than curry powder—there's the leaf, too, used here as a garnish. • 99 Lexington Ave., at 27th St. (212-725-5558). (M)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ 44 & X Hell's Kitchen

John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

★ Gnocco Caffe

Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Heartland Brewery & Chophouse

With hefty hunks of prime-aged beef, braised buffalo short ribs, lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. And at 12,000 square feet of dark, polished wood and vintage brewing memorabilia, it's also the biggest. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

Hudson Cafeteria

The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more

Photographs by Kenneth Chen.

ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M–E)

Ilo

After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at Philip Pilevsky's new Bryant Park hotel. But with such daringly original food as seared-chicken-liver-and-tapioca pansotti, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the uncontested draw. • 40 W. 40th St. (212-642-2255). (E)

★ Inside

Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's style of cooking is influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the sort of hyper-seasonal cooking she's brought to this casually elegant dining room, with nothing breaking the $20 barrier. There's a small, appealing wine list, weekend brunch, and for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (providing the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

Jane

Just what every neighborhood needs: a casual spot featuring smartly affordable, creatively conceived American fare like fried oysters with creamed corn and red-chili vinegar, grilled hanger steak with Gruyère piroshki, and honey-braised pork with mascarpone polenta and orange-parsley salad. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The charmingly snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata (BondSt, Tanuki) reigns over a piscatory realm of imported rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

★ Josie's

In these uncertain agricultural times, people question where their food comes from, and Louis Lanza, chef-owner of Josie's on the Upper West Side and its new Murray Hill outpost, is full of reassuring answers, most of them printed right on the menu. The sleek design shatters every health-food-restaurant cliché. And from a mesquite-burning oven, inherited from the previous tenant, come Lanza's iconoclastic dairy-free pizzas with a spelt-oat-bran crust. • 565 Third Ave., at 37th St. (212-490-1558). (M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like calves' liver and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M) ($)

☆ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Locanda Vini & Olii

A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. It's the most fun you can have in a drugstore without a prescription. • 129 Gates Ave., Brooklyn (718-622-9202). (M)

Lundy's Times Square

The legendary fish emporium has taken over three floors of prime Times Square real estate as spacious as the Brooklyn location. It's good news for theatergoers, tourists, and anybody in the mood for a classic Lundy's shore dinner (including chowder, a whole steamed lobster, and a half grilled chicken) but not a trip to the shore. • 205 W. 50th St. (212-586-0022). (M–E)

★ MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

☆ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

Max SoHa

This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M)

★ Merge

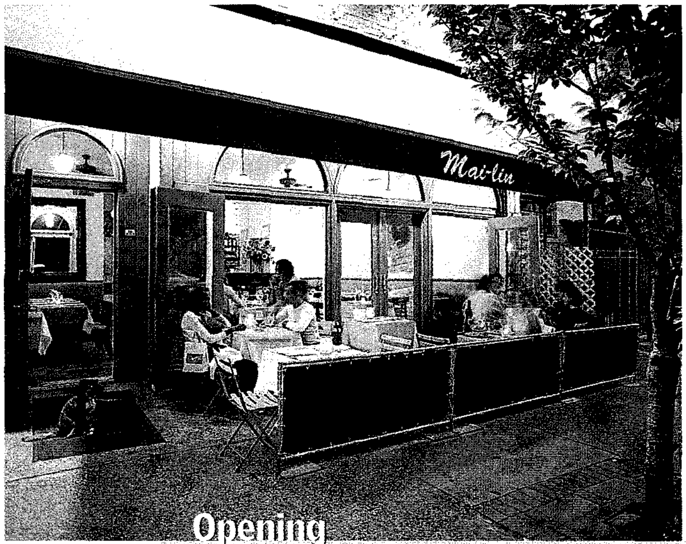
Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like it's been lifted directly from some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic version of hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger, and a rack of lamb accompanied by a disc of shepherd's pie. Note to nostalgists: The mosaic floors and ceiling remain un-



Opening

Third Time's the Charm

Laurent Le Sort came to New York from Paris ten years ago and has been playing the restaurant game ever since. A mild success here (Jour et Nuit), a flop there (Bodega), and now **Mai-Lin**, a French-Vietnamese place that Le Sort and his partner Stephan Courseau say is just right. And they're onto something: In this Upper East Side district clogged with bistros and only one Asian spot to speak of (Haru), the creative menu, which includes chicken curry served in a crèpe and peanut-crusted halibut, is absolutely refreshing. Which, by the way, is how Le Sort describes the tuna tartare—his favorite appetizer on the menu. (205 East 75th Street; 212-517-7509.)

Photograph by Carina Salvi.

touched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and yes, those signature lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; mustard-and-crumb-crusted terrine of pork; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, "mom and pop" emporia in SoHo, and art in the East Village, made New York nightlife feel like the coolest island in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park. If you weren't around, well, then it could be your hard luck, for the Park is a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

★ Pio Pio
Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken who mourned the closing of El Pollo have reason to raise their Pisco sours once again. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I-M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I-M)

Rothmann's Steakhouse & Grill
Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of forthright, robust Italian food you wish you knew how to make in your own home. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

Slate
Shoot a game of eight ball, then have a kebab. At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I-M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a subterranean room aglow in plush but sleek romanticism, Town revels in being all grown up. But the restaurant's real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Manhattan

Lower New York

American Park
Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. • Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M-E)

★ Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

Capsouto Frères
Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Honmura An
While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

Hudson River Club
From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Center (212-786-1500). (M-E)

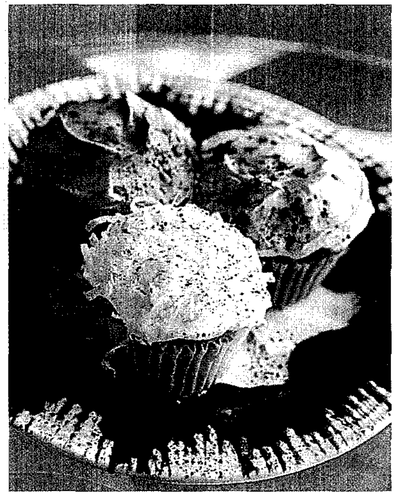
★ The Mercer Kitchen
Within Christian Liagre's conversion of a subterranean catacomb into a sultry, intimately shadowy quartet of fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

Pfiff
A friendly neighborhood spot and a good SoHo source to refuel after a shopping binge. Grilled sausage with mustards and pickle relish; Vidalia onion-and-Morbier-cheese tarts; ravioli stuffed with walnuts, chevre, and raisins; and herb-crusted yellowfin tuna are a few of the tasty New American of-

Opening

Great Taste in Clothes

Milan fashion house Fiorucci, having long since abandoned those infamous reverse-V-neck sweaters, has reopened a store in New York after a ten-year absence. And along with the label's tiny T-shirts and tight jeans comes **Fiorucci Fashion Café**, a snazzy eatery on the lower level where aspiring actresses and models, clad (naturally) in head-to-toe Fiorucci, serve up light Italian fare. A hot-pink menu offers grilled panini as well as a selection of salads and light antipasti. Drinks, too, are decidedly Italian (flavored San Pellegrino, Italian soda, espresso), as are the daily dessert specials, taunting shoppers with their cruel proximity to the miniskirts upstairs. If you're willing to ignore the size tag on your purchase, try the cream-filled Holly's Cupcakes, in flavors like chocolate-peanut butter and lemon-coconut. (622 Broadway, near Bleecker Street; 212-982-8844.)



ferings. Bar and brunch menu too. • 35 Grand St. (212-334-6841). (M)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

The Screening Room
You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. • 54 Varick St. (212-334-2100). (M-E)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomonaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Il Posto Accanto
This is where the same harried crew behind the popular Il Bagatto come to unwind. Literally "the place next door," Il Posto Accanto is their homey, low-key tribute to Italian wines. Nearly 100 are sold by the bottle, the half-carafe, and the quarter-carafe, which measures about a glass and a half—enough to accompany a cheese plate, a panino, or a rustic crock pot of warm vegetables drizzled with truffle oil. • 190 E. 2nd St. (212-228-3562). (I-M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties and suggested pairings from chef Colin Alevras's smallish seasonal menu. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits Colin's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Good
Formerly the Latino cantina that was Campo, Good is an equally, yes, good pit-stop for comfort food of the Americas. Crispy peanut chicken, green-chili macaroni and cheese with a tortilla crust, and chili-spiked chilaquiles are indicative of chef-owner Steven Picker's bent. Begin with a lulo daiquiri or a mango margarita, end with hot orange-scented doughnuts served with a mini mug of cinnamon-laced Mexican hot chocolate, and the name will seem something of an understatement. • 89 Greenwich Ave. (691-8080). (I-M)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Tio Pepe
A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-96480). (I-M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in

Photographs by Dasha Wright Ewing.

his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Cosette
Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook juicy steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mi
A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

Tavaru
With a tropical theme, finger foods like spicy coconut shrimp and an exotic name (after an isle in Fiji), the island of Manhattan may seem far away. Dancing till four and nibbling on the signature andouille-topped pizza will also make you feel the heat. • 192 Third Ave. (212-471-9807). (I-M)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. Do these sound like the delusions of a madman? In less capable hands, maybe; in DiSpirito's, it's pure genius. • 111 E. 22nd St. (212-995-8500). (E)

The Water Club
This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the yacht-club like setting. There's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. • FDR Drive via 23rd St. (212-683-3333). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

Moran's
Charming and timeless New York City tavern that's been around for over 40 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. • 146 Tenth Ave., at 19th St. (212-627-3032). (M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ The Red Cat
Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I-M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

The Leopard
This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M-E)

★ Lutèce
Well, it's definitely not André Soltner's Lutèce anymore. Brace for a $72 prix fixe and $135 tasting. Would you believe sautéed foie gras slathered with chocolate sauce? David Féau (late the executive chef at Guy Savoy, a Paris two-star) makes a stronger statement with his brilliant "Black and White" scallops and the complex black cod with exotic spices. You can taste the essence of roasted lobster shells in the truffled stock of his lobster consommé. Strawberries and blueberries "chaud and froid" surprise the mouth. As do gossamer baby macarons and buttery palmiers, still warm from the oven. Just like André's. Remember? • 249 E. 50th St. (212-752-2225). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstriped bankers and big, big hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep enough into it to hide the blade—and the welcoming, unstiff service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this revolving door of a kitchen, which, in its latest incarnation, has taken on a distinctly Asian accent that's reflected even in house classics like baked Alaska, rendered exotically Eastern with yuzu and litchi sorbet. Thankfully, David Rockwell's swanky design and the monkey-muraled bar remain unchanged, and plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in

the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana

You might call Rick Moonen a conservationist. We call him a tease. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as it is about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance, with real acid oomph. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

★ Oyster Bar

Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

★ Peacock Alley

In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Smith & Wollensky

Urban cowboys herd together between deals over big steaks with outsize knives to match (for sale, of course) at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations from the chef at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

43rd–56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Aquavit

Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M-E)

★ Baldoria

Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

★ Beacon

The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when our town's steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime-aged beef and steakhouse standards. And there's a canopied outdoor terrace. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori prawns, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

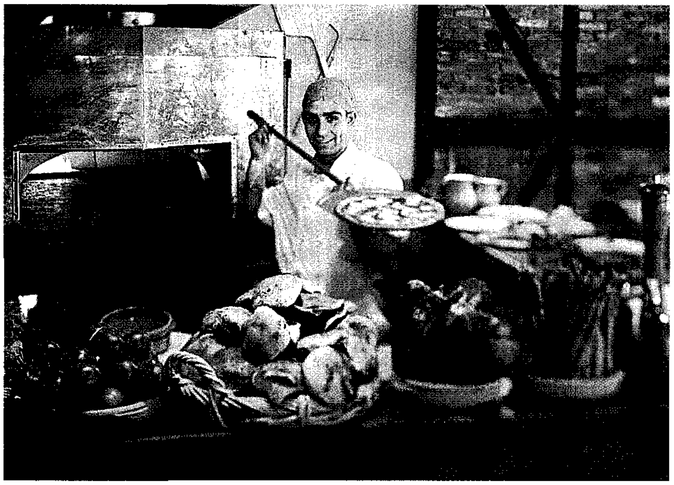
Cité

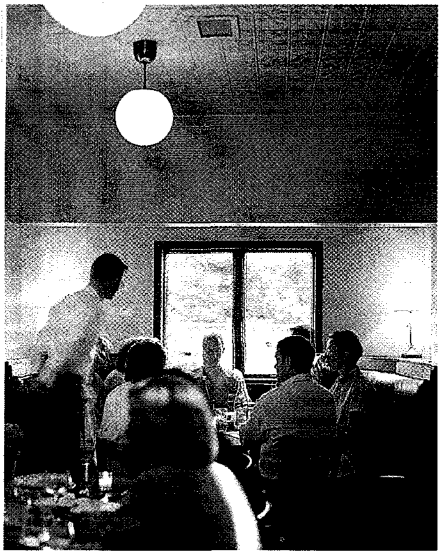
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its popular prix fixe wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual, less expensive dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Ask Gael

I can't afford to be in the Hamptons . . . why am I here?

When your portfolio drops a million or three, it does make you feel poor. Comfort your budget with sensational grilled baby calamari and fabulous thin-crust pizzas (most are $9) from the wood-burning oven at **Rubi Red** (pictured, right) with its sexy lounge and so-far-unchic dining room. Truly fresh tomato sauce and real mozzarella distinguish the margherita, though I crave the Sicilian pie's salty caper-and-anchovy kick. Listless seafood linguine, the plebeian Caesar, and bland couscous with the juicy lamb shank suggest no one's overseeing the kitchen. But the pennette with eggplant and a last-minute toss of mozzarella at a non-bruising $13 is a winner. Just minutes away, also on the highway, the cheerful crew and après-le-déluge prices at **Almond** (pictured, below) woo with garlicky snails, fabulous macaroni and cheese, chewy and flavorful steak-frites with roasted shallots ($21), and soothing $11 sandwiches. Oh, that lusty croque monsieur. Fresh from a stint in Las Vegas, chef Jason Weiner is still getting his sea legs. Day-boat scallops two ways suggest that one way is enough. And lardon salad, the lamb tagine, and a klutzy blueberry shortcake need shaping up. (Rubi Red, 290 Montauk Highway, East Hampton; 631-907-8030. Almond, 1970 Montauk Highway, Bridgehampton; 631-537-8885.)





Photographs: top, Kenneth Chen; bottom, Annie Schlechter.

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ La Côte Basque
Decorated with harbor murals of St. Jean de Luz, dark ceiling beams and buttercream walls, the room feels as rich as chef-owner Jean-Jacques Rachou's repertoire: Cassoulet Toulousain. Boeuf Bordelaise. Veal kidneys in mustard. Specialties of the house—anything involving truffles or foie gras—pad the $65 prix fixe. But in a place like this, who's counting? • 60 W. 55th St. (212-688-6525). (E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos
Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. The window tables up front are ideal for nibbling meze and sipping something from the Greek wine list, but for a true taste of the isles—or the way we'd like to imagine them—go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The Music Man*. • 828 Eighth Ave. (212-399-4444). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu— try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

Café Botanica
The Essex House hotel's other restaurant—the one without Alain Ducasse is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled salmon with pisto manchego, and duck magret with finger potatoes and tapenade. • 160 Central Park So. (212-484-5120). (E)

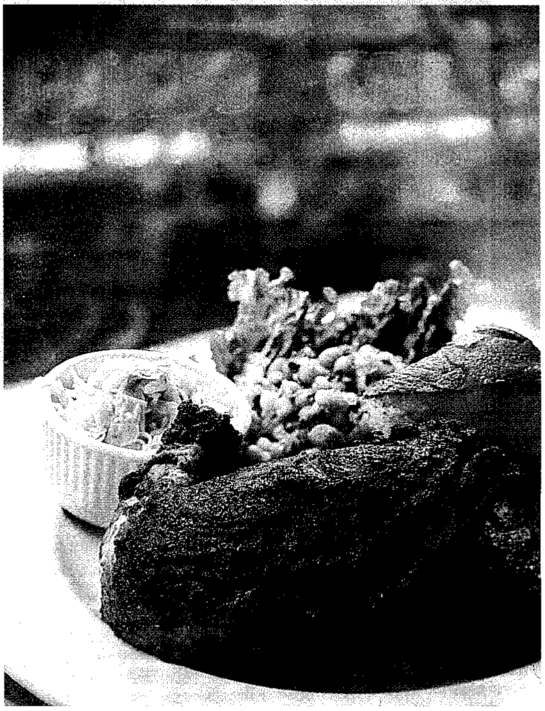
★ Felidia
In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with

Reopening

Louis the Second

Chez Louis, Rockefeller Center's homage to Chez L'Ami Louis (the 75-year-old Parisian king of French peasant food), is being slowly transformed into a barbecue joint. According to owner David Liederman, his lunchtime customers—the backbone of his business—shy away from menu items like foie gras, and will warm up more quickly to sandwiches loaded with pulled pork as well as grilled fish and roasted chicken (both of which are big sellers on the current Chez Louis menu). Hence **Louis BBQ**: The upstairs portion of the bi-level restaurant has already taken on its new, down-homier image in the form of plastic checkered tablecloths and $9.95 one-dish lunches. However, downstairs will remain Chez Louis until mid-September, when both levels will re-open as one restaurant with "aggressively low" prices and finger-lickin' eats. (74 West 50th Street; 212-333-3388.)



Photograph by Kenneth Chen.

fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. A pictorial menu features a dozen or so smiley-faced fish with a check mark indicating availability. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of the Nobel Peace Prize. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass in a warm citrus vinaigrette. • E. 72nd St. and ParkDrive N. (212-517-2233). (M–E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

Etou
"Fusion is indefeasible" reads the motto printed on Etou's menu. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like salmon pastrami with crushed pepper and a fabulous swordfish chop. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a collection of Americana spiced up with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

Bello Giardino
As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and goat cheese. • 71 West 71st St. (212-875-1512). (I–M) ($)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

★ Sylvia's
Though it's lost few if any acolytes, Sylvia's is hardly a Harlem hangout anymore. On any given night, you can find more Columbia students there than you can in study hall, not to mention Asian tourists by the busload. Still, that hasn't changed Her Majesty's covenant by one black-eyed pea. The hot ribs still fall right off the bone. Pork chops induce finger-licking. And desserts like rum cake and coconut cake are deliriously good. • 328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I)

Brooklyn

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Queens

★ Mombar
An artist at heart, chef-owner Moustafa El Sayed designed and built this sort of Alice-in-Arabian-Wonderland dedicated to Egyptian clay-pot cookery, where teacups protrude from walls, and tabletops double as canvases for his surrealistic visions. And El Sayed is as creative with food as he is with paint and tile; his menu changes daily, depending on the season and the market. Try the meze plate, or the egga, a sort of Egyptian frittata, and then move on to El Sayed's raison d'être, the all-encompassing clay pot, which on any given night might be filled with stewed rabbit, lamb tajine, or chicken and olives. • 25-22 Steinway St. (718-726-2356). (M)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

New York Chamber Symphony
Performs Mozart's *Adagio and Fugue*, Haydn's Concerto in C for Violincello, and Dvorák's Quartet in F. 7/24 at 7:30. • Central Park, Naumburg Bandshell (212-262-6927); free.

Washington Square Music Festival
Andreas Roehn, concertmaster of the Bavarian Radio Orchestra, is featured in Mozart's Violin Concerto No. 3 and Schubert's Rondo in A for Violin and Strings. The Festival Orchestra will perform the overture from Mozart's little-known opera, *La Finta Semplice*. Call for rain site details. 7/24 at 8. • Washington Square Park, near LaGuardia Pl. and W. 4th St. (212-625-7123); free.

Armor Artis Chorus and Orchestra
The mayor becomes the maestro when Giuliani takes over the baton for the "Anvil Chorus" from Verdi's *Il Trovatore*. Concert highlights include Handel's *Royal Fireworks Music* (appropriately set to a fireworks display), opera choruses by Bizet and Wagner, and works by Vivaldi, Haydn, Mozart, and others. 7/25 at 7:30. • Richmond County Bank Ballpark at St. George, Staten Island (718-720-9265); $15-$25.

Ensemble Modern
Lincoln Center Festival 2001 presents Frankfurt-based ensemble in the U.S. premiere of *Black on White*, a music theater piece by Heiner Goebbels, set to text by Edgar Allan Poe, T.S. Eliot, and Maurice Blanchot. Lighting and set are by Jean Kalman. 7/25, 7/27-7/28 at 8:30. • LaGuardia Concert Hall, Lincoln Center (212-721-6500); $40.

"A Glass Celebration"
Lincoln Center Festival 2001 presents Philip Glass series, continuing with "Choral and Chamber Works," featuring The Dessoff Choirs in "Three Songs for Chorus a Cappella" with lyrics by Leonard Cohen, Raymond Levesque, and Octavio Paz, "Vessels" from the film *Koyanisqaatsi*, and the U.S. premiere of a new Glass work for choir, didgeridoo, and organ. 7/25 at 8. Also, the world premiere of *Shorts*, six 10-minute films made specifically for Glass compositions. Filmmakers include Atom Egoyan, Peter Greenaway, and Godfrey Reggio. Glass and the Philip Glass Ensemble perform. 7/26-7/27 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $40.

Bargemusic
Chamber music series features an all-Beethoven program on 7/26 and 7/28, and Hindemith, Lutoslawski, and Messiaen, with clarinetist David Krakauer, on 7/27 and 7/29. • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); $27.

"MOMA's Summergarden Concerts"
Twentieth-century music series continues with an evening of chamber music by Paul Desenne, Aaron Copland, Chinary Ung, and Paul Schoenfield. • Bryant Park, Sixth Ave. between 40th and 42nd St. (212-708-9491); free.

New York Pops
Play in the Prospect Park bandshell as part of the "Celebrate Brooklyn!" festival on 7/27 at 7:30, and the Snug Harbor Cultural Center bandshell in Staten Island on 7/28 at 5. • Prospect Park, Brooklyn, and Snug Harbor Cultural Center, Staten Island (212-765-7677); free-$3.

Mostly Mozart Festival
Thirty-fifth season opens outdoors with Mozart's Symphony No. 20, Haydn's Trumpet Concerto, and Beethoven's Symphony No. 6 (*Pastorale*) led by Gerard Schwarz. • Damrosch Park, Lincoln Center (212-875-5399); free.

Dance

Pilobolus Dance Theatre
Stunningly flexible company's last week at the Joyce includes includes Robby Barnett and Jonathan Wolken's full-company exploration of prayer, *Davenen*, with music by the Klezmatics; Alison Chase's *Monkey and the White Bone Demon*, based on a story from a sixteenth-century novel, historically chanted at Buddhist festivals; and Michael Tracy's duet, *Symbiosis* 7/23-7/28, times vary. • The Joyce Theater, 175 Eighth Ave. (212-242-0800); $38.

"Midsummer Night Swing"
Final week features: Danú with J.P. Carmier and James Keane (Irish), 7/24; Jíbaros y Vallenatos Mix, Los Embajadores Vallenatos (Latin), 7/25; Charivari with Michael Doucet and Nathan and the Zydeco Cha Chas (Cajun), 7/26; Papa Wemba and Viva la Musica (Rumba & Soukous), 7/27; saxophone legend Illinois Jacquet wraps it all up on 7/28. Lessons at 6:30, dancing starts at 8. • The Josie Robertson Plaza, Lincoln Center (212-875-5766); $12.

"AT&T Latino Cultural Festival"
Presents the U.S. premiere of the Mexican folkloric dance company, Ballet Provincial de San Luis, 7/25 at 8; Fusion Tango, a mix of Argentinean Tango, modern dance, and ballet, 7/26 at 8; Arthur Aviles Typical Theatre, 7/27 at 8; and Sisa Pakari, a New York-based Ecuadoran troupe that combines Andean legend with popular culture, 7/28 at 3. • Flushing Meadows Corona Park, Queens Theatre in the Park, Queens (718-760-0064); $15-$25 (Sisa Pakari is free, RSVP required).

Compañía Nacional de Danza
Lincoln Center Festival 2001 presents the Madrid-based company in the U.S. premiere of *Bach: Multiplicity*, an evening-length work set to a collage of music by J.S. Bach, ranging from high-energy to contemplative. 7/25-7/28 at 8. • New York State Theater, Lincoln Center (212-721-6500); $20-$65.

"Dances for Wave Hill"
Annual outdoor dance series comes to a close with one last performance by Monica Bill Barnes, Kinding Sindaw, and Zvi Gotheiner & Dancers in three site-specific works. Sindaw, a Maranao-tribe princess from the Philippines, bases her piece on a Maranao wedding ceremony. 7/25 at 6:30. (Rain date: 7/29 at 5.) • Wave Hill, W. 249th St. and Independence Ave., the Bronx (718-549-3200); $4.

The Holy Body Tattoo
"Celebrate Brooklyn!" presents Vancouver multimedia troupe in *Our Brief Eternity*, set to tribal music, films, and images. 7/28 at 7:30. • Prospect Park Bandshell, 9th St. and Prospect Park West (718-855-7882 ext. 45); $3.

Opening

Conducting Government Business

Say what you will about Rudy Giuliani's relationship with the arts, but do not question the man's love of Verdi. (The mayor even compared himself to the composer in his State of the City address back in January.) When the **Armor Artis Chorus and Orchestra** takes the stage on Wednesday in the inaugural concert at the Richmond County Bank Ballpark (home of the Staten Island Yankees), the opera buff will give politics a rest to conduct the "Anvil Chorus" from *Il Trovatore*. "It's a vision that unites two of his biggest passions: music and baseball," says Johannes Somary, who's handing his baton over to the mayor for the five-minute piece. "I've seen him conduct a school Christmas festival, so I knew it was something he enjoyed doing." Somary is hoping Giuliani will have enough time in his hectic schedule to make it to a rehearsal, but just in case, he says, "I'm gonna have the orchestra and chorus well rehearsed." Also on Wednesday night's program: a lot of fire, smoke, and hot air. George Frideric Handel's 1749 *Royal Fireworks Music* will be performed as it was originally intended but seldom is—set to a live fireworks display, in its original instrumentation. According to Somary, that requires about a dozen oboes and almost as many bassoons; two or three of each is about average for a typical orchestra. "This is the miracle of living in New York," he says. "If I lived out in Wichita, Kansas, I might be in trouble." A.Z.

Photograph by Harry Hamburg/New York Daily News.

Edited by Ethan Brown

Concert

For Our Pleasure

Roxy Music started out in 1971 as an utterly original glam-rock band—crafting witty, challenging music for a rabid following that was instantly huge in Europe but slow to build here—and grew into an elegant, chart-topping lounge act in the span of one glorious decade. But even as it evolved, Roxy was held together by the common thread (and uncommon threads: Who but Bryan Ferry could make a toreador outfit work?) of a certain studied stylishness. All of the band's phases will be on display on its reunion tour, which reaches the Theater at Madison Square Garden this week. "We've been playing a lot of early stuff in Europe," says saxman-oboist Andy Mackay, including unexpected tracks like "In Every Dream Home a Heartache," a memorable declaration of love to an inflatable doll. "We'll modify our set list a little bit in the States. On the other hand, the early stuff is sounding incredibly fresh and strange, and it's had a bigger influence on younger musicians." The current lineup includes core members Mackay, Ferry on vocals and keyboards, and guitarist Phil Manzanera, as well as original drummer Paul Thompson. According to Mackay, the participation of co-founder Brian Eno, who left the group in 1973, was never a serious possibility. "Eno played on two albums," he says. "Eighty percent of the material we're performing, he would not have a part in." Like Eno, Roxy Music hasn't been onstage in some time, and Mackay says it's "the technical setup that has changed most. We're able on this tour to get the sounds that were featured on the records." He laughs. "I can hear my oboe for the first time ever. Otherwise, it's much the same: You get a plane, you get a coach, you turn up at the venue, you play the gig. There's very little partying on this tour—have a quick drink and go to bed." Mackay and his colleagues will earn that drink with what he describes as a "rich and romantic" show featuring—it should go without saying—"very sharp clothing." (See "Concerts.")

GEORGE KALOGERAKIS

Photograph by Mick Rock.

Concerts

Bon Jovi
7/27 and 7/28 at 8. With Sugar Ray; Eve 6. • Giants Stadium, East Rutherford, N.J. (212-307-7171); $39.50–$75.

"Rock Steady Crew Official Indoor Anniversary Party"
7/29 at 1. With Talib Kweli; the Beatnuts; Killa Army; Camp Lo; D.J.'s Pete Rock and Kuttin' Kandi.• Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); $25.

"Rock Steady Crew Official Outdoor Anniversary Party"
7/28 at 1. With Fat Joe; Gangstarr; Freddie Foxx; the Arsonists; Thirstin Howl the 3rd; Ahmad Jamal; Cannibal Ox; D.J. Cucumber Slice; D.J. Tony Touch. • Pier 54, Eleventh Ave. at 14th St. *(no phone)*; *free.*

Roxy Music
7/23–7/24 at 8. • The Theater at Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171); $53–$128.

Small Stages

B.B. King Blues Club & Grill
7/23: Todd Rundgren. 7/24: Chuck Negron. 7/25: Chris Duarte; Tinsley Ellis. 7/26: Maxi Priest; Gregory Isaacs. 7/27–7/28: Southside Johnny and the Jukes. • 243 W. 42nd St. (212-997-4144).

Bottom Line
7/23: Spock's Beard. 7/25: Leon Redbone. 7/26: Roger McGuinn. 7/27–7/28: Betty Buckley. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
7/25: The Tindersticks. 7/26–7/27: Peaches. 7/28: Heroine Sheiks; Skeleton Key; the Unband; Udet; Interpol. • 6 Delancey St. (212-533-2111).

"Celebrate Brooklyn"
7/26: *Rebel Without a Cause.* 7/27: The New York Pops. 7/28: The Holy Body Tattoo; Stereotype. • Prospect Park Bandshell, Prospect Park West and 9th St., Park Slope, Brooklyn (718-855-7882 or www.brooklynx.org). *Free.*

"Celtic Nights"
Free Celtic-music concert series outside the World Trade Center. All performances begin at 6. 7/24: The McCabes. • World Trade Center, enter at Church and Dey Sts. (212-995-1898); free.

Central Park SummerStage
7/28: Kid Creole and the Coconuts; Los Moscos. 7/29: Shadow; Super Blue. • Rumsey Playfield, 72nd St. at mid-park (no phone; for more information, visit www.summerstage.com); all shows free unless otherwise noted.

"City Folk With WFUV FM"
Free outdoor concerts in front of the Twin Towers, Wednesdays from 6 to 8. 7/25: Laura Cantrell; Joe Flood. • Tower 1, One World Trade Center (212-435-4170); free.

Fez
Thursdays: Mingus Band Band. 7/24: Nicole Renaud; Stupid; Michel Herman. 7/25: Paul Ruderman Band. 7/27–7/29: Kiki and Herb in "Stop, Drop and Roll." 7/30: Francis Dunnery. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
7/25: Dwight Yoakam. 7/26: Bodeans. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll," with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway," with Kiki and Unik. Sundays through July: The Howard Fishman Quartet. 7/23: Hazelle Goodman; late-night show with Jimmy Fallon. 7/24: Alvin Seme: "Raw Materials." 7/25: Mo Guajiro. 7/26: "Soul Erotica." 7/30: Hazelle Goodman. • 425 Lafayette St. (212-239-6200).

Knitting Factory
7/23: Freddie Foxxx; Punch 'N' Words; Jane Doe. 7/24: Pleasure Forever; Double Dong and Wyld Lixx; Love Life. 7/25: "60 Composers From 18 Countries," featuring Donal Fox, Elliott Sharp, Annie Gosfield, Roger Kleier. 7/26: Les Sans Culottes; Stereotype; Splitz. 7/27: Swollen. 7/28: Slim Cessna's Auto Club. 7/29: Spokane; Dave Fischoff. • 74 Leonard St. (212-219-3055); $.

Makor
Wednesdays in July: Lounge night with Norah Jones Quartet. 7/24: UrbanMuse. 7/26: Dave Carter & Tracy Grammer; the Kennedys. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." 7/25: The Orient Express. 7/27: The Dark Horses; Tom Clark. 7/28: A Fool to Think; the Pill Crushers. • 99 Ave. B (212-982-2511).

Ground Rules

In clubland, promptness is not *next to godliness;* expect shows to start much later than promised. $ = cash only.

Maxwell's
7/23: The Posies. 7/25: Betty Blowtorch. 7/26: The Prodigals. 7/29: The Greenhornes. 7/30: The Samples. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
7/25: Eliza Carthy. 7/26: Sise. 7/27: World Inferno Friendship Society; Richard Cheese; Lounge Against the Machine. 7/29: Pete Yorn. • 217 E. Houston St. (212-260-4700).

"Music at Castle Clinton"
Free concerts in Battery Park. 7/26: Holmes Brothers and the Blind Boys of Alabama. • Castle Clinton at Battery Park (212-835-2789); free.

P.S.1 Contemporary Art Center
Saturdays 3–9. "Warm-Up 2001: D.J. Series" 7/28: "Onthecorner.fm" with Gamall; Charlie Dark of Attica Blues; D.J. Spinna; Vikter Duplaix. • 22-25 Jackson Ave. at 46th St., Long Island City (718-784-2084); $5.

S.O.B.'s
7/24: Midnight and Wailing Souls. 7/25: "Masters of Groove," with Reuben "Funky" Wilson, Bernard "Pretty" Purdie, and Grant Green Jr. 7/26: Los Moscos. 7/27: Grupo Klimax. 7/29: Papa Wemba. • 204 Varick St. (212-243-4940).

"Summer Hits at Twin Towers"
Free concerts outside the World Trade Center. Tuesdays at noon. 7/24: The Troggs. • (212-435-4170).

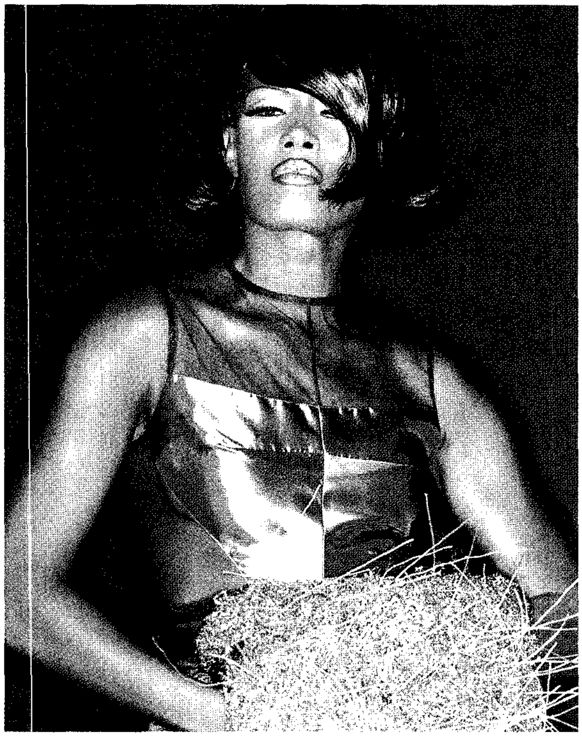
The Village Underground
7/23: Strunz and Farah. 7/25: The Derek Trucks Band. 7/26: Little Steven and "Cavestomp!" present the Troggs; Richard and the Young Lions; the Insomniacs; Creatures of the Golden Dawn; Johnny Chan. 7/28: Little Steve and "Cavestomp!" present Detroit Cobras; the Dirtbombs; the Hentchmen; Bantam Rooster; the Buzzards. • 130 W. 3rd St. (212-777-7745).

Wetlands
7/23: Action Figure Party. 7/24: 2 Skinnee J's. 7/26: Fortune Cookie Dreams. 7/27: Walking James; Virginia Coalition. 7/28: Kenwood Dennard. • 161 Hudson St. (212-386-3600); $.

Anniversary

Paradise Regained

Parties celebrating the twenty-fifth anniversary of the Paradise Garage—the late-seventies New York nightclub whose D.J., Larry Levan, elevated the profession of spinning records to maestro status—are taking place everywhere from South Beach to San Francisco. But the New York edition, to be held July 28 at "Shelter" at Vinyl, is the one with the real pedigree: On hand will be original Garage D.J.'s Joey Llanos and David DePino; D.J. Kevin Hedge from Afro-house wunderkinds Blaze; and, best of all, the club's resident diva, **Grace Jones** (pictured). (See "Clubs.")



Clubs

"Alize Cruise to Passion Dance Party"
Fridays at 7 and 10; Saturdays at 10. 7/27: Mike Cruz. 7/28: Frank Garcia. • Pier 16, South Street Seaport (212-630-8888); $20.

Baktun
After a nearly yearlong wait, this small meatpacking-district nightspot finally has its cabaret license. And just in time, as the city has been left with only a handful of superclubs and a smattering of uninteresting bars because of Giuliani's quality-of-life crackdowns. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Second Friday: The long-running house party "Bang the Party," with Lorie and E-Man. Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Tuesdays: House great Tony Humphries. Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And the club's new downstairs area, the Pinky Room, is a triumph of both design (three cheers for its tacky, rec-room porno feel!) and programming (D.J.'s like Artful Dodger and Dimitri from Paris have already graced its kitschy environs). Tuesdays: "Sparkle City," with D.J.'s Mark Ronson and Q-Tip. Wednesdays: "Little" Louie Vega. Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House") hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 7/23: "The Magic Sessions with" Tony Humphries, "Little" Louie Vega, and Ted Patterson. 7/25: "Nuyorican Soul Jam No. 7," with D.J.'s "Little" Louie Vega and Kenny "Dope" Gonzalez; performers include Roy Ayers; Lynae; Denise; and more. Vega will premiering work from the upcoming Masters At Work album. 7/26: "Billboard Dance Music Summit Closing Party," with D.J.'s Roger Sanchez; Rhythm Masters; Paulette; MJ Cole; Stanton Warriors; Mark Hill of Artful Dodger. • 45 W. 21st St. (212-803-7859).

Frank's Lounge
A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang The Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).

"Journey"
House music gets a great new home Fridays in Brooklyn: Caviar Studios, a loftlike space with a cute, intimate dance floor and a cozy lounge. Before midnight, the party has an after-work pickup vibe, but late in the evening, the space fills with dreadlocked dancers and head-wrap-wearing divas dancing to the sweet grooves of resident D.J. Kim Lightfoot and guests like Kalim Shabazz. • Caviar Studios, 46 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-9456).

The Roxy
Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s now that superstar Victor Calderone has departed. • 515 W. 18th St. (212-627-0404); $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: "The Show," with D.J. Big Ben. 7/26: Donnie. • 285 W. Broadway (212-941-0900).

Vinyl
The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early (before 7) or you'll face a devastatingly long line at the door. 7/28: "Paradise Garage 25th Anniversary Party," with D.J.'s Joey Llanos and David Depino and a live performance by Grace Jones. • 6 Hubert St. (212-343-1379).

Jazz

"Jazz Salon"
Intimate jazz performances in a loft setting. Admission includes open wine, beer, and soft-drink bar. 7/23: "Nueva Visionaries" with Ray Vega, John Benitez and Adam Cruz. 7/30: Ray Drummond Trio; Paul Meyers Duo. • 177 Prince St., top floor (800-730-6992); $40.

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30, David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. Wednesdays in July: The Cab Calloway Orchestra. 7/26–7/28: Ray Barretto and New World Spirit. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 7/24–7/25: The David S. Ware Quartet. 7/26–7/29: The Oscar Peterson Quartet. • 131 W. 3rd St. (212-475-8592).

Photograph by Antonio Wingfield

ity Hall

ridays in the Granite Room: The Charles Mingus rchestra. $15 cover. $10 for students. • 131 Duane St. 212-227-7777).

etour

Vith no cover and top-notch young players, this Vil-age joint packs 'em in every night of the week. Sun-ays: Mike Magilligan. 7/24: Don Peretz's Foremen. /25: Chump Change. 7/26: Dave Lobenstein Quin-et. 7/27: Mr. Kite. 7/28: Type II. 7/30: Renaud enant Trio. • 349 E. 13th St. (212-533-6212).

ridium

n the surreal basement across from Lincoln Center, ou'll find formidable jazz comers and the occasional egend. Thoughtful table placement minimizes a cou-le of structural columns' potentially disastrous effects n sight lines. Monday nights, the Les Paul Quartet olds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, vith extra midnight set Fri. and Sat. Beginning 7/30, he Iridium will be at a new address: 1650 Broadway, t 51st St. 7/24–7/29: Nicholas Payton Quintet. • 44 V. 63rd St., across from Lincoln Center (212-582-2121).

azz Gallery

/23: Frank Lacy's fourteen-piece Vibe Tribe. 7/26: iguel Zenon and Rhythm Collective. 7/27: "Four ands/88 Keys," with Orrin Evans and Aaron Gold-erg. 7/28: "Cross Atlantic Rhythms." 7/29: "Sundays n the River." 7/30: Frank Lacy's fourteen-piece Vibe ribe. • 290 Hudson St. (212-242-1063); admission to all erformances is $10 per set; reservations recommended.

ed Blazer

londays and Tuesdays: Sam Ulano's Jazz Band. Vednesdays: Felix Swing Band; Alan Russell Big Jazz and. Thursdays: Stan Rubin's Big Swing Band. Fri-lays: Simon Wettenhall's Oceanic Dixieland Band. aturdays: Bob Cantwell's Dixie & Swing Band. • 32 V. 37th St. (212-947-6428).

howman's Café

Reopened right on 125th Street (though not, unfor-unately, in its original location adjacent to the Apol-o), the legendary jazz watering hole offers slow-ooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-64-8941); $.

mall's

xtremely cozy and open all night, offering after-ours jazz until 8 A.M. It's a candlelit basement whose ightly jams start round about 2 A.M.—the perfect me for a post–Village Vanguard visit (it's right around he corner)—and often involve free beverages and ood. • 183 W. 10th St. (212-929-7565).

otheby's Jazz Series

ummer jazz series at Sotheby's. All shows begin at 8. /25: Brad Mehldau. • Sotheby's, 1334 York Ave., at 72nd t. (212-606-7173); $35.

onic

et another impeccably hip Lower East Side avant-azzerie, Tonic has its sights set on the Knitting Facto-y crowd. Sunday: Klezmer Sundays. 7/25: Quietor; arla Schickele; Michael Hurley. 7/26: Smokey lormel and Miho Hatori. 7/27: Steven Bernstein's lillennial Territory Orchestra; Barbez. 7/29: Margarita; U.C.E.; Bee & Flower; Thalia Zedek & Friends. • 107 Norfolk St. (212-358-7503); $.

Up Over Jazz Cafe

Thursdays in July: Sam Newsome and Global Unity. Shows Fri. and Sat. at 9, 10:30, and midnight. $10 cover Mon., Thurs., and Sun.; $15 Fri. and Sat. • 351 Flatbush Ave., Park Slope, Brooklyn (718-398-5413).

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 7/24–7/29: Fred Hersch Trio. • 178 Seventh Ave. So., at W. 11th St. (212-255-4037); $.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. Cover is $12.50–$24.50; two-drink minimum. 7/23: Paul Michael Mercurio. 7/24: Hot 97's Phat Tuesday. 7/25: Mitch Fatel. 7/26–7/29: Bobby Collins. 7/30: Susie Essman. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 7/23–7/30: Colin Quinn; Hugh Fink; Wanda Sykes; Godfrey; Greer Barnes; Tom Papa; Reggie McFadden. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show). $12.50 on weeknights; no minimum. 7/23–7/29: Rob Magnotti; Hood; Jerry Diner; Nancy Redman; Billy Burr; Al Ducharme. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham

A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase; Wednesdays with Robert Klein. Shows Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 7/25: Robert Klein. 7/26: "Comedy Salsa." 7/27–7/28: Greg Giraldo; Greg Rogell; Rich Francese. • 34 W. 22nd St. (212-367-9000).

Stand-up New York

Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel

The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place

A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays and Mondays: Klea Blackhurst in "Everything The Traffic Will Allow: The Songs of Ethel Merman." Mondays through July: Jim Caruso in "Laughing Matters." 7/24–8/4: "An Evening With Donna McKechnie." • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle

Every Mon., Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre

Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books

Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama

What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "Poole Party!" Saturdays: "Gay and Lesbian Stand-Up and Musical Comedy Fest," with Michael Conley and Co. • 343 W. 46th St. (212-757-0788); $.

FireBird Café

The theater district's best post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. • 365 W. 46th St. (212-586-0244).

Judy's

This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 7/23 and 7/30: "Leer Mondays." 7/25 and 7/29: Rita Harvey in "Letting Go." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Performance

Go Cuckoo for Coconuts

Pop-chart visibility aside, the late-nineties Latin-music invasion often merely modernized old stereotypes of aching balladeer and the swivel-hipped heartthrob. Few remember that during the eighties, **Kid Creole and the Coconuts** exploded those images with a purposefully exaggerated style and a sound that mixed New Wave, fifties rock, and even show tunes. Though the group's output slowed in the nineties, it was a constant presence on the road and in films like *New York Stories*, and on July 28, Creole (pictured) will bring his exuberant live show to Central Park's SummerStage. (See "Small Stages.")

hotograph by Richard Reyes/Retna.

TheMix

Edited by Boris Kachka

Radio Highlights

Tim Burton and Tim Roth
The director of *Planet of the Apes* and the actor talk about their movie, and Donna McKechnie discusses her one-woman show, on Leonard Lopate's "New York & Company." • 7/27 at noon. WNYC, 820 AM.

Salzburg Festival Radio Broadcasts
The series from the famous festival continues with the Mozarteum Orchestra of Salzburg (led by soprano Edith Mathis and pianist Melvyn Tan) performing the works of Haydn and Mozart. • 7/28 at 8 p.m. WNYC, 93.9 FM.

"The Next Big Thing"
Host Dean Olsher rides in a cab with master cabbie Terry Gelber, interviews filmmaker Mary Katze, and lets Harry Pritchett perform excerpts from his show, "Work Equals Pain Equals Success." • 7/29 at 11 A.M. on WNYC, 93.9 FM, at 6 P.M. on 820 AM.

David Sedaris
The acclaimed humorist talks about his latest book, *Me Talk Pretty One Day.* • 7/29 at 8 P.M. WFAT, 930 AM.

Mostly Mozart Debut
The outdoor opening-night performance of Lincoln Center's famous festival is broadcast live on WNYC, with John Schaefer hosting. Gerard Schwarz conducts as the orchestra plays Mozart's Symphony No. 20; Haydn's Trumpet Concert in E-flat; and Beethoven's "Pastoral" symphony. • 7/30 at 8 P.M. WNYC, 93.9 FM.

Lectures and Panels

Flower Gardens of the Nineteenth Century
Award-winning floral designer Rose Edinger talks about how climate and culture influenced American gardens of the past in this historic hotel museum. • 7/24 at 6 P.M. Mount Vernon Hotel Museum & Garden, 421 E. 61st St. (212-838-6878); $6.

International Chardonnays
Vino-Versity's series of instructional wine seminar-tastings continues with a sampling of dozens of whites from around the world. • 7/24, 6:30 to 9 P.M. Divine Bar, 55 Liberty St. (212-791-WINE); $35 advance, $45 at the door.

"GenerationJ.com Live!"
Writers from the Webzine for young Jews read from their work and discuss camp, nice Jewish girls, blessings, car crashes, subway culture, and anything else they want to talk about. • 7/26 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $5.

In Print

The New New New Thing

"This is not the best time to be writing a book that says, *Look what the Internet can tell you about yourself,*" says **Michael Lewis,** the author of *Next: The Future Just Happened,* a chronicle of the seismic generational and commercial shifts he calls "the invisible revolution." "From the point of view of sales, it can't be good," he says, "but as for literary integrity—well, I can't be doing it for profits." Lewis admits that the best-sellers for which he was celebrated—*Liar's Poker,* about takeover-hungry eighties high finance, and *The New New Thing,* about Silicon Valley and Netscape founder Jim Clark—were pegged for optimum sales. "But in this case," he says, "I was aware that I was swimming upstream." Lewis wrote the book while working on a four-hour BBC documentary on the same topic, which debuts Stateside August 6 on A&E. "I went into the whole thing with sinister motives," he says. "I thought I would have this research team combing the Internet for me, making my life completely easy. But it ended up being a pain in the ass, because I basically had two jobs." Even worse, he'd set up house in Paris for the year, just to try it out, but spent most of that time visiting renegade cyber-savvy teens in such decidedly unglamorous locales as Cedar Grove, New Jersey; Perris, California; and Oldham, England. ("Paris is overrated. It ended up being a failed experiment," he says, adding that he wrote "a series of nasty things about French people for *Slate.* I was a kind of anti-Gopnik.") Last week, Lewis and wife Tabitha Soren returned to Berkeley, where he'll be developing his next project—a movie script he summarizes as about "a young Wall Street man who goes to Silicon Valley, thinking it's the promised land." It's a black comedy, of course. Lewis talks about *Next* July 30 at Barnes & Noble Union Square. (See "The Written Word" for details.) B.K.

MICHAEL LEWIS
author of THE NEW NEW THING
next
the future just happened

"Lines, Lines, and More Lines"
Artist William Kasuli leads the first of four workshop a demonstration of the techniques behind the work in the exhibit "Master Drawings." • 7/27 at 6:30 P.M Morgan Library, 29 E. 36th St. (212-685-0008); $10.

Family Tour of "Frank Gehry, Architect"
A special family lecture and tour (for children an parents) covers the latest exhibit on the work of th famous architect. • 7/29 at noon. Solomon R. Guggenhei Museum, 1071 Fifth Ave., at 89th St. (212-423-3587); fre with $12 admission, $8 children.

The Written Word

Eugene Gaddis
The biographer discusses *Magician of the Modern: Chic Austin and the Transformation of the Arts in America* an signs copies. • 7/24 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Jenny McPhee
The author reads from and signs copies of her nev novel, *The Center of Things.* • 7/24 at 7:30 P.M. Barnes Noble, 4 Astor Pl. (212-420-1322); free.

Bruce Feiler
The author of *Walking the Bible: A Journey by Lan Through the Five Books of Moses* talks about his wanderings and signs copies. • 7/24 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Patrick Price
The best-selling author talks about his latest book *Drama Queen: A Gay Man's Guide to an Uncomplicate Life,* and signs copies. • 7/25 at 7:30 P.M. Barnes & Nobl 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Kurt Wenzel
The author talks about his first novel, *Lit Life,* an signs copies. • 7/26 at 7:30 P.M. Barnes & Noble, 4 Astor P (212-420-1322); free.

Jan Van Ingen and Lisa Roma
The two poets read at the hip Cobble Hill venu while Amanda Anderson, Steven Spacely, and Jennif Epstein read some prose. • 7/26 at 7:30 P.M Halcyon, 227 Smith St., Brooklyn (718-260 WAXY); free.

Alice Hoffman
The author, most recently, of the novel *Bl Diary* reads from her new work. • 7/26 7:30 P.M. Barnes & Noble, 33 E. 17th St. (21 253-0810); free.

"Zeitgeist"
The monthly reading series, now into i second installment, offers up readers Son Pilcer—from *The Holocaust Kid*—an Melvin Jules Bukiet—from *Strange Fire.* So Jin Oh and Gabe Fried host the event. 7/26 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave at 22nd St. (212-727-1227); free.

Carolyn Cooke and Sheila Kohler
O'Henry Award–winning author Cook reads from her new collection, *The Boston* while Kohler reads from her most rece novel, *Children of Pithiviers.* • 7/29 at 7 P.M KGB, 85 E. 4th St. (212-505-3360); free.

Michael Lewis
The journalist and author of *Liar's Poker, Th New New Thing,* and most recently, *Nex* discusses his latest work of nonfiction an signs copies. • 7/30 at 7:30 P.M. Barnes & Nobl 33 E. 17th St. (212-253-0810); free.

Special Events

Tours

Greenwich Village
Urban historian John Wilson tours some of the coun

Sports

The Other Garden

On the playground blacktop in Coney Island known as "the Garden," Stephon Marbury (pictured, playing for Abraham Lincoln High School) isn't a former Net or the Phoenix Suns' newest star; he's simply part of a tradition. At this court, Marbury's name surfaces among a litany of others—including three of his brothers'—who remain legendary by virtue of their game. At the six-week, citywide **Stephon Marbury Basketball Classic**, the tournament he resurrected with his family in 1996, Marbury is mobbed by kids from other boroughs but virtually ignored by the defending champions, a team called Family. "I've been to all his high-school games—Nets games, too," says Rasheem Barker, Family's 17-year-old point guard. "Stephon was 6 when I was born, and he had a little height on him, so I've had to look up to him all my life." At five-seven, Barker will never know Stephon-style stardom, but he doesn't seem to care. "We're out there all day, every day," he says. "We play real hard here, harder than anywhere else. I'll lose anywhere, but I can't lose in the Garden." The championship game takes place July 28. (See "Sports" for details.) JADA YUAN

try's most famous neighborhoods. • 7/24 at 11 A.M. Meet at the south side of the Washington Square Arch at Fifth Ave. (212-935-3960); $12.

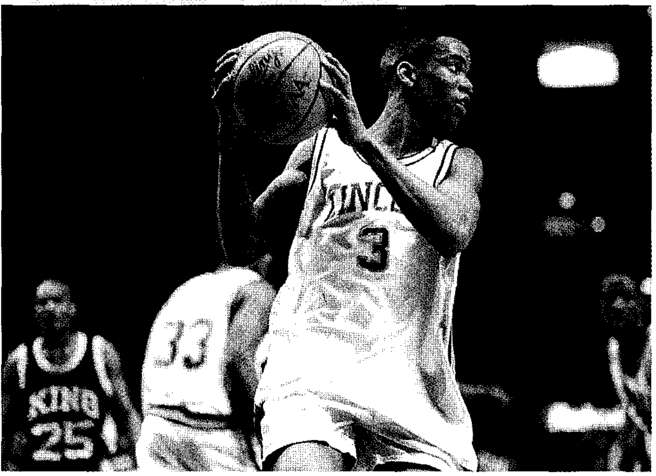
Brooklyn Bridge and Literary Brooklyn Heights
A stroll across that most beautiful of spans precedes an account of the area that's been home to Arthur Miller, Norman Mailer, and Walt Whitman—and the place where Truman Capote was inspired to write *Breakfast at Tiffany's*. • 7/28 at 2 and 5 P.M. and 7/29 at 2 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Salute to Jacqueline Kennedy Onassis
On what would have been Jackie O's 72nd birthday, a Carnegie Hill tour hops from her Fifth Avenue co-op, her church, the Central Park reservoir renamed after her, and the private school Caroline attended. • 7/28 at 2:30 P.M. Meet at the southeast corner of Fifth Ave. and 86th St. (212-265-2663); $5.

Roosevelt Island
Following the aerial tramway ride, a tour of the historic island visits Blackwell Farmhouse, the Octagon Tower, a mysterious stone lighthouse, and the former site of a prison that once held Mae West. • 7/28 at 4:15 P.M. Meet at the northwest corner of Second Ave. and 59th St. (212-265-2663); $5 plus $3 round-trip tram fare.

The New West Side Waterfront
Riverbank State Park, Battery Park City, Riverside Park, and the piers of Chelsea and TriBeCa are all on this lengthy survey of the revitalized Hudson riverside. • 7/29, 9 A.M. to 1 P.M. Call 212-415-5500 for reservations and meeting place; $50 includes transportation.

The Algonquin Round Table
Jim Pappas, the host of "Author's Roundtable," leads a discussion over tea at the famous hotel where Ms. Parker et al. traded quips so long ago. • 7/29 at 3 P.M. Algonquin Hotel, 59 W. 44th St. (reservations required at 212-415-5500); $50.



Benefits

Manhattan Society Summertime Party
The youth fund-raising group for the New York City chapter of the National Multiple Sclerosis Society throws a party aboard the *Intrepid* sponsored by several city bars (which replicate themselves on the ship). • 7/26 at 7 P.M. USS *Intrepid* Sea-Air-Space Museum, Pier 86, Twelfth Ave. at 46th St. (212-463-7787); $65 advance, $80 after 5 P.M.

YMCA Annual Summer Benefit
Taking the form of an auction and exhibition called "Dreams," the Y's annual gala combines a sale of 135 artworks with a raffle for two round-trip tickets to Cairo. • 7/26, 5:30 to 7:30 P.M. For tickets and information, call 212-735-9781; tickets $50, raffles $100, both $125.

DanceGalaxy Gala
The company heralds its second Joyce Theater season with a one-time-only opening performance (featuring world premieres by Peter Martins and Stanton Welch), followed by a benefit reception. • 7/30 at 7 P.M. Performance at Joyce Theater, 175 Eight Ave., at 19th St.; reception at Benedetti Gallery, 52 Prince St. (212-874-1061); $175.

Exhibits

DeVito/Verdi Retrospective
The city's most creative and controversial ad agency celebrates ten years in business with a retrospective featuring more than 50 of its groundbreaking advertisements. • Through the summer. The One Club Gallery, 32 E. 21st St. (212-979-1900); free.

"Muppets Forever! The Legacy of Jim Henson"
All of Henson's creations—*Sesame Street*, his adaptations of fairy tales and myths, and, of course, his Muppets—are included in this wide-ranging TV exhibit, along with behind-the-scenes documentaries. • Through 9/16. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

"Victorian Ornamentals"
A new floral exhibit at the Bronx garden features the vivid colors and classic designs that filled flower beds in the Victorian and Edwardian eras. • 7/27 through 10/21. The New York Botanical Garden, Bronx River Pkwy. at Fordham Rd., the Bronx (718-817-8700); $10 comprehensive admission.

Events

Summer Nights at the Jewish Museum
The next in a weekly summer series features the Latin jazz of Sonido Isleño, screenings of Milton Berle, Danny Kaye, Ed Sullivan, and the usual gourmet kosher selections for sale. • 7/24, 5 to 9 P.M. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3271); pay what you wish.

"Living on the Edge"
Socrates Sculpture Park is the setting of an outdoor festival that, each Wednesday, presents one ethnicity's music and food along with one of its films. This week, Argentinian food accompanies *Tango*, about a director battling a midlife crisis. • 7/25, music begins 7:30 P.M., screening at sunset. Socrates Sculpture Park, Broadway at Vernon Blvd., Long Island City (718-956-1819); free.

Latino Cultural Festival 2001
The three-week festival of theatre, movies, art, music, comedy, and more covers not only the Latin continent but Spanish exports and various bits of U.S. Latino culture as well. • 7/25 through 8/12. Queens Theatre in the Park, New York State Pavilion, Flushing Meadows-Corona Park, Queens (718-760-0064 or queenstheatre.org for tickets and information); events $5–$35.

Festival of Greek Culture
The third annual summer event offers live Greek music, dancing, theatre (in English), and lots of food—all in the idyllic surroundings of Bohemian Park in Astoria. • 7/29 at 5 P.M. Bohemian Hall and Park, 29-19 24th Ave., Astoria, Queens (718-626-7896); $10.

Game Week

HOME AWAY

	Mon: 7/23	Tue: 7/24	Wed: 7/25	Thu: 7/26	Fri: 7/27	Sat: 7/28	Sun: 7/29
METS	FLA FSNY 7:05 P.M.	FLA FSNY 7:05 P.M.	FLA FSNY 7:05 P.M.	PHI FSNY 7:10 P.M.	PHI WPIX 7:10 P.M.	PHI FOX 1:15 P.M.	PHI WPIX 1:10 P.M.
YANKEES	TOR MSG 7:05 P.M.	DET FOX 7:05 P.M.	DET MSG 7:05 P.M.	DET MSG 1:05 P.M.	TOR FOX 7:05 P.M.	TOR MSG 4:05 P.M.	TOR FOX 1:05 P.M.
LIBERTY		POR NO TV 10:00 P.M.		UTAH MSG 9:00 P.M.		HOU NBC 1:30 P.M.	
POWER				BOS METRO 7:0 P.M.			
CYCLONES	AUB NO TV 7:00 P.M.	SI NO TV 7:35 P.M.	SI NO TV 7:00 P.M.	HV NO TV 7:11 P.M.	HV NO TV 7:00 P.M.	VER NO TV 7:05 P.M.	VER NO TV 5:05 P.M.

Sports

Citywide Beach Volleyball Tournament
With Luke Perry on Broadway, we might as well embrace our inner *90210*. The Parks department's annual romp in the sand allows us to do just that. Participants form their own teams, register, and choose the borough, depending on availability. The best of each borough compete in the championships for prizes. A luau with hula dancing, fire-juggling, and live music follows. • 7/28 and 7/29, 10 A.M. to 6 P.M.; limited registration, call 212-360-8222 for various locations; participation and attendance free.

Photograph by Pete Kuhns.

New York

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Solutions to last week's puzzles

M	E	G	A	B	Y	T	E	■	T	R	I	C	O	T
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L	S	D	■	A	X	E	S	■	P	S	A	L	M	S	■	D	A	N	E	S

Stephon Marbury Basketball Classic Championship Game
Six years ago, Coney Island's finest point guard started this citywide tournament for players 8 to 21 in honor of his late friend and high-school teammate, Jason "Juice" Sowell. The tournament culminates in a match between the best teams in each age group. All games take place on "The Garden," the blacktop where Marbury and his brothers first honed their skills. • 7/28 at 3 P.M. O'Dwyer Gardens, 33rd St. at Mermaid Ave., Coney Island, Brooklyn (marburyclassic6@aol.com or 917-863-7440); attendance free.

Opening

Latin Fusion

It's appropriate that the fifth annual **AT&T Latino Cultural Festival** will be held in Queens, the nation's most diverse county. Though the three-week program at Queens Theatre in the Park, opening July 25, acknowledges the multitude of distinct nationalities (from U.S. Latinos to the Spanish), the emphasis is on fusion, both artistic and cultural, that goes way beyond *Sábado Gigante.* Ballet melds with tango and Mexican folk dancing; Colombians (Tola y Maruja, pictured) perform comedy; an exhibit unites six visual artists working throughout Latin countries; and movies and theatrical productions showcase the landscape of Peru, the height of Spanish Surrealism, and the bilingual multiculti work of NY Artists Unlimited. There will also be panel discussions on global cultural trends—though the cross-pollination of the festival should speak for itself. (See "Events" for details.)

CRAMER *Continued from page 20*
stimulate growth.

This time, we simply had no idea that corporate demand and the stock market were joined at the hip. No one even at the companies that made the hottest capital goods, knew how much the stock market had stimulated the economy itself. When I visited Silicon Valley last year at this time, executives were adamant that demand remained strong. They couldn't see it coming because they didn't know demand would evaporate as the Nazz sliced through 3,000 and 2,000 on its way to 1,600.

Corporate demand and tech stocks are so correlated that when the NASDAQ put on a good show in early April, orders at many tech companies picked up, only to recede back to weaker winter levels when stock prices declined in May and June.

So what is the point of the rate reductions if they can't reignite capital spending? Away from tech, rates still matter a great deal. The combination of lower interest rates, a tax rebate, and lower oil and gas prices will produce better earnings-per-share numbers year after year for a host of non-technology companies that count on *consumers* to buy, not the corporations. Rate reductions can influence the price of the tech stocks that have consumer exposure, most notably Microsoft and America Online, two companies that are geared to consumer spending.

But don't look for the companies that took part in the huge stock-led boom to come back anytime soon. Even if interest rates went to zero, these companies wouldn't go much higher. They are the true casualties of the end of the nineties bull market, and without a levitation act of magical proportions, the best days of stocks like Broadcom, PMC-Sierra, Applied Micro Circuits, JDSU, Ariba, and Akamai all lie behind them. They were beneficiaries of a level of demand that was as unrealistic as that of Japan in the eighties. And just as many Japanese companies can't get out of their own way years later, the same may be the case for many of the companies that doubled, tripled, and quadrupled in the final months before the turn of the century. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in AOL, Microsoft, Best Buy, Cisco, and Kohl's. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time.
E-mail: jjcletters@thestreet.com.

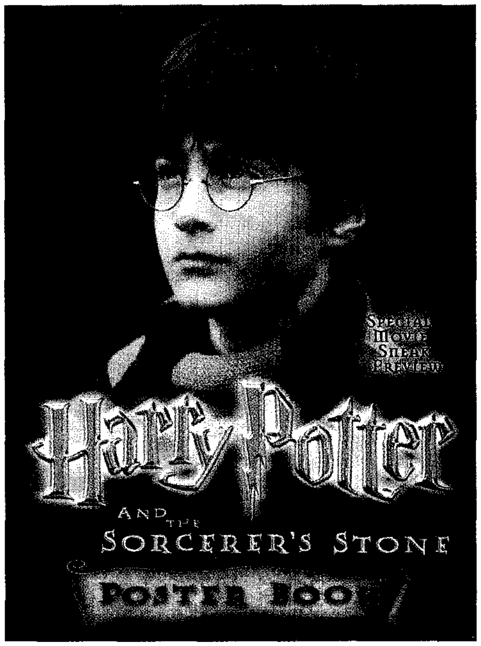
Kids

Edited by Susan Avery

Happening

Potterfamilias

While my grown-up counterparts spent last summer chewing on Zadie Smith's *White Teeth,* I used my beach-reading time on all four Harry Potter books, homing in on 8-year-olds' conversations and adding my tuppence-worth on Harry's future. (At one point I suggested it would be cool if J. K. Rowling wrote a prequel just about Hermione. My young Potter pals readily agreed—after I explained what a prequel was.) Now, to sate our collective Harry jones, the Scholastic Store is planning a **Harry Potter Trivia Contest** on Saturday. Upon entering, hardcore Harryphiles will be be placed in one of four Hogwarts houses and compete in a tough Q&A. (Name five of Ron Weasley's six siblings. What do you call a wizard who can turn into an animal?) The winning house (go Gryffindor!) gets a goodie bag with a magic wand, Harry specs, a wizard hat, and the paperback version of *Harry Potter and the Sorcerer's Stone*. Losing houses go home with a Harry tchotchke for good sportsmanship. On July 31, everyone is invited back to the store to celebrate Harry's birthday (Dursley-free, we hope). Also that day, the new Harry Potter *Poster Book* goes on sale, a teaser to the much-anticipated movie starring Daniel Radcliffe (pictured). Costumes encouraged, cake supplied. Bring your own Nimbus Two Thousand. (See "Children's Events.") S.A.



hildren's Events

otter's Field
how off your vast wizard memory at a Harry Potter rivia Contest on 7/28 at SoHo's Scholastic Store. ontest starts promptly at noon, followed by a couple f hours of magic. Kids can sign Harry's birthday card, nd the first 50 who sign up for a free membership at he store's computer loft get 10 percent off for a year nd an invitation to Harry Potter's birthday breakfast n 7/31 from 9 to 10 A.M. (Everyone else is invited to n open-house birthday party on 7/31 beginning at 4 M.) • 555 Broadway (212-343-6166); free.

hey've Got Your Period
ake the kids to see what entertainment meant in the 800s. The Mount Vernon Hotel Museum & Garden hows off traditional balladeers, dressed in period lothing, espousing tales of a bygone era in New York. *ineteenth-century refreshments* available (check the xpiration dates). • 7/31 at 6 P.M.; 421 E. 61st St. (212-838-878); $6 adults, $4 kids.

ay Kepie
fter trying to count sheep, reading a book, and even round of thumb-sucking, Jake just can't fall asleep. In *ide-Awake Jake,* a production of Tada!, Jake's cousin ends him on a magical journey in search of Yami the awn. Along the way, he meets your standard-issue ire-breathing dragon, a roaring lion, and a sneeze-aden giant. • Through 8/5; 120 W. 28th St., between Sixth nd Seventh Aves. (212-627-1732); $15 adults, $6 kids 15 nd younger.

ield Hockey of Dreams
mprove your children's athleticism at a field-hockey rop-in sports clinic. Compliments of the City of ew York. • 7/31 at 10 A.M.; Riverside Park South, between 8th and 72nd Sts. on the Hudson (212-408-0219); free.

rooklyn's da Bomb
he Brooklyn Children's Museum runs full-tilt this ummer with concerts and arts programs for area kids. n 7/25 at 7 P.M. is Little Milton. 7/26 is the Magic Owl Show at 11 A.M. • Brooklyn Children's Museum, Brower Park, 145 Brooklyn Ave. (718-735-4400); free.

Pride Over Prejudice
Go face to face with discrimination at the latest exhibit at the Brooklyn Children's Museum. This multimedia, thought-provoking production shows how to identify and combat discrimination in positive ways and provides tools for appreciating diversity. Twelve components present kids with various situations, e.g., the Peace Dinner shows the problem with name-calling; Name That Stereotype is a game that dispels such sweeping generalities. • Through 1/6/02; 145 Brooklyn Ave. (718-735-4400); $4.

Dan Zanes
Since the fall 2000 release of the critically acclaimed *Rocket Ship Beach*, musician Dan Zanes, former lead singer of the Del Fuegos, has claimed a new niche as a kids' rock and roller. On 7/25, at 6:30 P.M., the band plays a freebie for its young audience at Duane Park, corner of Duane and Hudson Streets.

Budding Builders
A family tour of the Guggenheim Museum's current exhibition, "Frank Gehry, Architect," is especially designed to introduce children to the dynamic works of both Gehry and Frank Lloyd Wright. Advance registration required. • 7/29 at noon; 1071 Fifth Ave. (212-423-3587); free with admission.

Intelligent Life Forms Here
Blast off for a trip to see a few alien friends as they invade the New York Hall of Science. In its "Aliens: Worlds of Possibilities" exhibit, young astronomers ponder the notion of life on Earth and beyond through a variety of space-related interactive activities. • Through 9/2; Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005); www.nyhallsci.org; $7.50, $5 for kids and seniors.

Eloise Takes Manhattan
Take a jaunt around the city and follow the tracks of 6-year-old Eloise, the precocious, albeit fictional, resident of the Plaza hotel. A VIP pass, for $12.99, is available at eleven locations (see bullet) and entitles the holder to eleven free Eloise items. • Plaza, Fifth Ave. at Central Park So.; Serendipity, 225 E. 60th St.; FAO Schwarz, 767 Fifth Ave.; Botanical Garden, 200th St. and Kazimiroff Blvd., the Bronx; E.A.T. Gifts, 1062 Madison Ave.; Performing Arts Shop, Lincoln Center, lower level, 136 W. 65th St.; the Ballet Company, 1887 Broadway; Books of Wonder, 16 W. 18th St.; Kidding Around, 60 W. 15th St.; Calypso Enfents & Bebe, 426 Broome St.; and Rescue Beauty Lounge, 8 Centre Market Pl. (free Madam Alexander ballet doll with *Eloise manicure or pedicure. No VIP pass required).* Call 212-989-3660 for more information.

Catch the Buzz
If you weren't part of the early adopters who saw the Village production of *Maya the Bee,* then now's your chance. As puppet shows go, this ain't no Punch and Judy. Intricately detailed rod puppets, combined with a wonderful story about leaving the nest and blues/swing music that keeps the grown-ups interested, make for a great Saturday afternoon. (If you want your youngsters to get a taste for jazz, buy the CD after the show for $15.) • Saturdays at 2 P.M.; 45 Bleecker Street Theater, 45 Bleecker St., between Bowery and Lafayette (212-529-4530); $15 adults, $7 kids.

Family Films at MOMA
Thursday afternoons this summer are devoted to live action and animated short films, engaging activities, and suggestions for follow-up activities within the galleries of the Museum of Modern Art. On 7/26, the theme is Artful Animation. Four programs include: *The First Moving Picture Show* (seven-minute clay animation); *Study No. 5* (three-minute paint animation of abstract dancing figures); *Fire* (nine-minute story of a forest fire and the animals' flight); and *How the Frog's Eye Sees* (seven-minute view of life per the amphibian). Refreshments follow at Paley Park. • 7/26 from 4 to 5 P.M.; Arts Consortium Auditorium, 1 E. 53rd St., between Fifth and Madison Aves. (212-708-9805); free.

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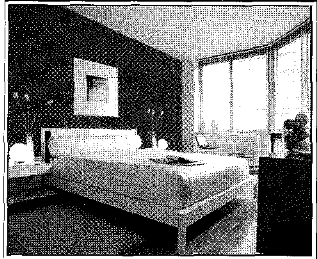

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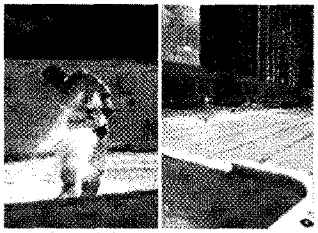

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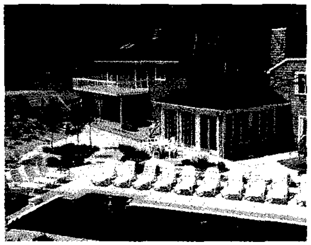

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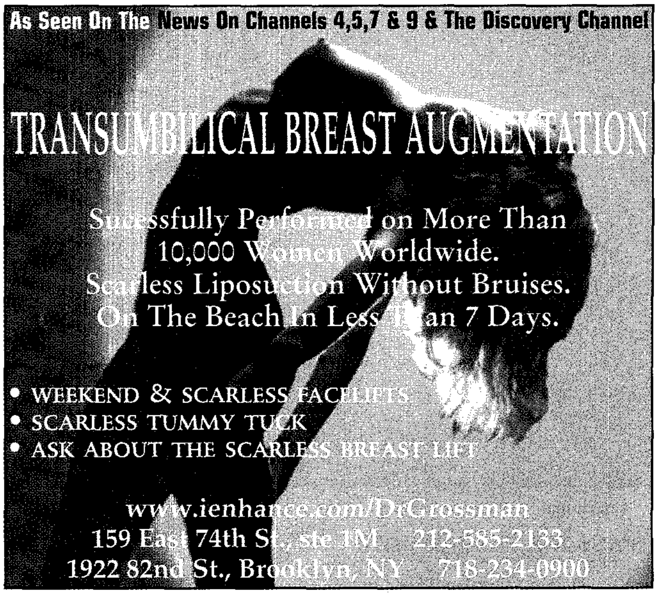

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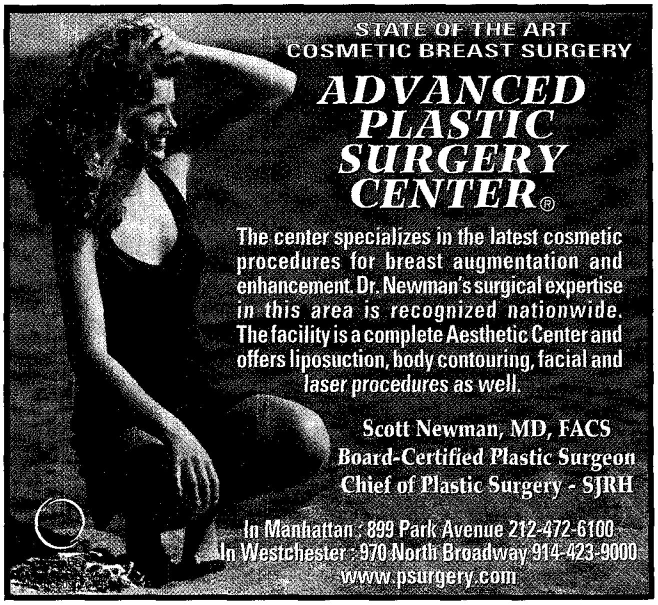

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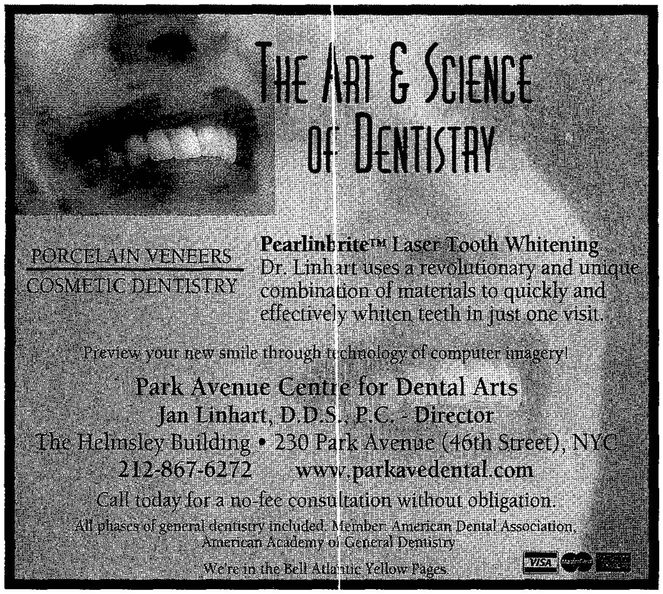

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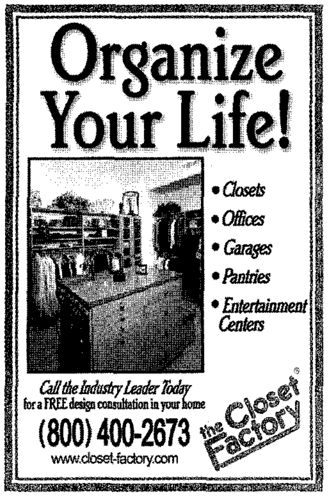

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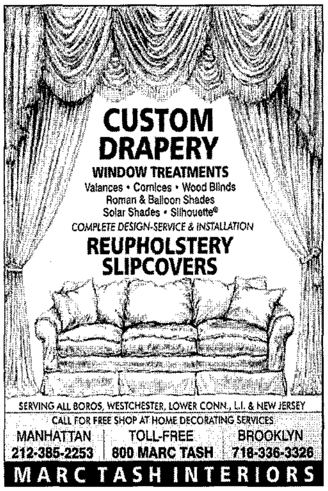

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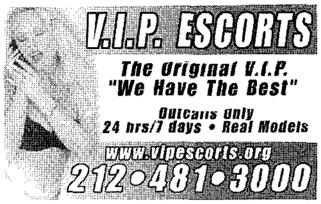

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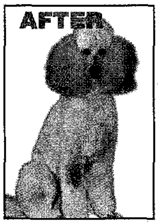

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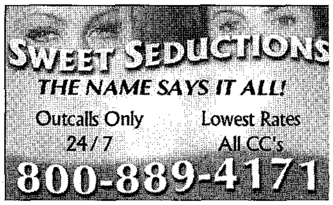
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Imagine—A happy, healthy, handsome, successful, fit, optimistic, caring and passionate, 6', divorced Jewish doctor who wants to laugh, dine, dance, travel, share it all...and more with an amazing friend. He is dreaming of one dynamic, beautiful, adventurous and alive, 28-40-year-young woman to make life complete. Now, wake up and write me. Who knows, perhaps destiny will take over. Not for you?... Tell a friend. Photo. 8375 ✉

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Teacher—Jewish male, 50s, seeks slim, loving homebody for evermore. 8387 ✉☎

Warm, Pretty Blond—46, 5'9", Jewish professional, single mom, seeks single dad to share happiness with me and my son. Photo/note. 8393✉☎ or leslie235@aol

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Great Guy—I've got all the amenities. Now I want you to complete the picture. Nice-looking male, 49, 5'10", who is young at heart, active, easygoing, good-natured, seeks his equal - an attractive, fit, upbeat, sane and together woman to share it all. Note/photo. mjplant@aol.com 8391✉☎

Sexy, Classy Strawberry Blond—Beautiful, slim, trim and athletic, strong beliefs yet romantic, seeks genuine, sincere, established Jewish man in his mid 40s-mid 50s, who is looking for a sophisticated lady who loves life and has the depth to give life in return. 8374✉☎

Good-Looking, Great Shape—Retired widower in north Jersey; FL in the winter. Looking for good-looking gal, in great shape. Please send recent photo. 8377✉☎

Beautiful Chinese—Seeks 30s-40s, extremely successful, honest, handsome, fun-loving gentleman, sense of humor, for serious relationship. Photo a must. 8358✉

68-Year-Young Professional—Desires a girlfriend to share good times, sex, and to enjoy each other's company on weekends and extended travel. No commitment would be fine. 8388 ✉

Asian Admirer—35, white, good-looking, kind, successful, seeks attractive female for relationship. Photo required. 8365✉☎

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Handsome Male—6'3", well-built, very successful, 48, seeks attractive, fit female, 29-37, who is ready to enjoy life. Serious relationship only. 8389 ✉☎

Divorced Black Female—46, slim, nonsmoker, financially independent, enjoys jazz, oldies, R&B music, movies, theater and just relaxing. Seeking black male, 45-50, with similar interests and status. Only serious reply. 8329 ✉☎

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Single White Male—Professional, 50, seeks female for relationship. 8367✉☎

Handsome Male—6'1", athletic build, well-educated, very successful, 43, Manhattanite, equestrian lifestyle, seeks beautiful Christian gal, 25-35, slender, who enjoys both town and country life style, the arts, great restaurants, travel, outdoors, romance. No response without recent photo/note. 8392 ✉

Jewish Male, 45—Bicyclist who seeks a woman friend to cycle with. I am a very interesting person, intelligent, converse well in matters of science, very athletic and fit. The woman I seek should be the same. 8378 ✉☎

Adventurous Woman Wanted—Successful theater/film professional, good-looking, intelligent, slim, expert skier, 46, seeks truly pretty, intelligent, upbeat woman, 30-45. Note/photo. 8338 ✉☎

Elegant, Sweet, Very Attractive—Educated, gorgeously exotic, 5'6", Asian female with a warm loving heart, seeks tall, good-looking, successful professional white male, 37-47, nonsmoker, for friendship and meaningful relationship. Note/photo/phone. 8340 ✉ ☎

Pretty Irish-Catholic Nurse—39, seeks Irish-Catholic male with good sense of humor, interested in friendship leading to commitment. 8352 ✉☎

Blond Ferrari Wanted—Handsome, successful businessman, 40s, located in southeast FL, seeks model type (21-45), for fun, travel, possible long-term relationship. 8379 ✉

NY Widower—Jewish, attractive, well-versed - likes travel, dining, good life, serious relationship. Seeking attractive woman, 60-64. Recent photo. 8369 ✉

Renaissance Man—A Jewish professional male, 47, very attractive, varied interests, fit and fun, in search of a professional female who is eclectic, artistic, slim, sensitive, intelligent, and who radiates a joie-de-vivre sense of self. No e-mail. Note/phone, please. 8371 ✉☎

Unassuming, Low-Key Man—Jewish professional, healthy, seeks tall, youngish NJ lady, brainy, robust/strong. 8382✉☎

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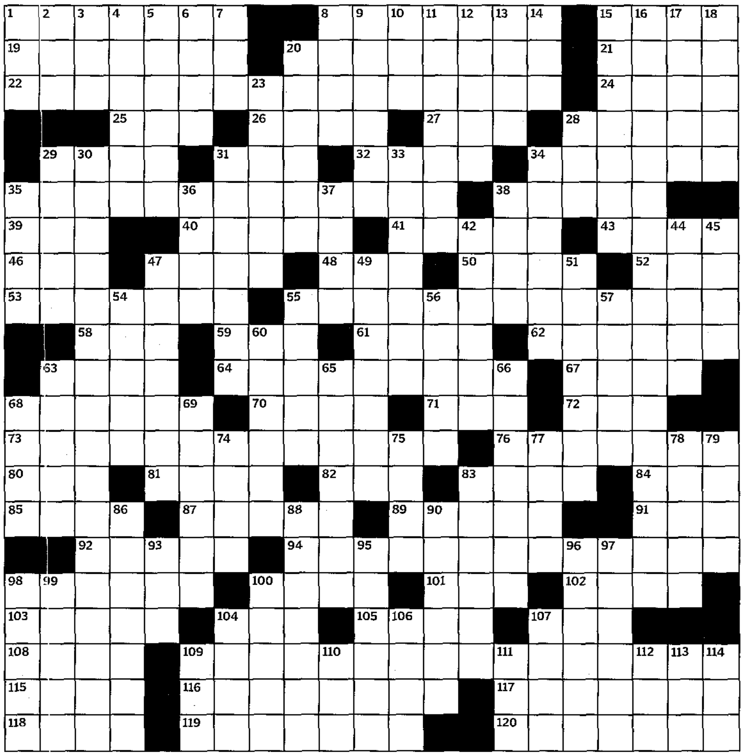
'Cue' Crossword by Maura B. Jacobson



ACROSS

1 Mob-dispersing substance
8 Canceled, at Canaveral
15 Partly open
19 Straightens, as hair
20 South African capital
21 Patsy
22 Slams the door?
24 Mideast sultanate
25 Sing with closed lips
26 Understanding comment
27 Brief farewell
28 Child loved by Silas Marner
29 Neat as ——
31 Intruder in the grass
32 Fortas and Vigoda
34 Livestock
35 "Thou shalt not sit"?
38 Correo —— (by airmail)
39 "Bali ——"
40 Inscribed stone
41 Vanessa's sister, and others
43 Hindu prince
46 Like Methuselah
47 "Oz" lion
48 Sal of song
50 Start of a birth announcement
52 Cow's chew
53 Biscuit made from a cereal
55 Turn on both faucets?
58 Follower of Attila
59 Marseilles Mrs.
61 Nod off
62 Male dreamboat
63 Building-blocks toymaker
64 Separates
67 Speed contest
68 Entertain sumptuously
70 Thailand, once
71 Nursery-rhyme "pocketful"
72 Immigrants' lang. course
73 Filmed at night?
76 Physical bearing
80 Exercise regimen, with chi
81 Moniker
82 Body blueprint, for short
83 Beaks
84 Calculator result
85 Samovars
87 Olympics award
89 Chief Hobbit
91 "—— Were a Rich Man"
92 African republic on the Atlantic
94 Eviscerate a pencil?
98 Caveat —— (buyer beware)
100 Sammy Davis Jr.'s "—— Can"
101 Moron's prefix
102 Ballpoints
103 "West Side Story" girl
104 "My mama done —— me"
105 Designer Gernreich
107 Olive extract
108 Arab potentate
109 Colonizes?
115 Neighbor of Cannes
116 Officiates at a meeting
117 Gives up occupancy
118 Two of these follow fiddle
119 Leather case for 20-Down
120 Run-of-the-mill

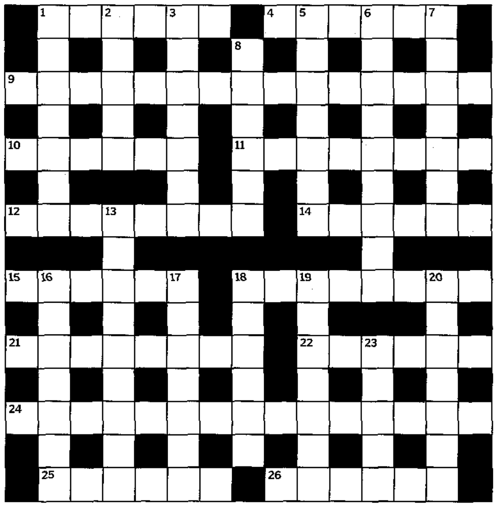
DOWN

1 Harbor boat
2 British rocker Brian
3 Top of a royal flush
4 Fools do it, in a song
5 Kind of floor or hog
6 Old grad
7 Mach 2 plane
8 Johnson of "Laugh-in"
9 Use the guillotine
10 City northeast of Tokyo
11 Theft
12 Cafeteria totes
13 A or an, to Hans
14 U.N.'s Hammarskjöld
15 Parent by legal choice
16 Go sky-diving without a parachute?
17 What Jack and Jill carried
18 One of the Taylors
20 "Saturday night special"
23 Actress Debra
28 Sense of pitch
29 Chateaubriand heroine
30 Bought a one-way ticket?
31 National hymns
33 Hotel employee
34 Popular small plane
35 Scat!
36 "Out of Africa" author Dinesen
37 Pasta-sauce brand
38 Defunct theater org.
42 Late-hours bistro, familiarly
44 Lara portrayer
45 Says further
47 Wool fat used for lotions
49 Island group in the Bay of Bengal
51 Residence designation
54 Xavier of rumba fame
55 Make a double knot
56 Missouri-Arkansas Mountains
57 Shoreline
60 Engaged, as gears
63 "The Merry Widow" composer
65 Equestrians' seats
66 In a lukewarm manner
68 Alphabet sequence
69 Capture the affections of
74 "The Untouchables"
75 Floating platform
77 Certain woodwind
78 Groucho's "Duck Soup" role
79 Give off
83 Sartre play, 1944
86 Swift's writings, e.g.
88 Unaffected by time
90 Site of an ancient Colossus
93 Python's kin
95 Ranting speech
96 For each
97 Beach resort near San Diego
98 Improve by editing
99 Jackie's predecessor
100 Hick
104 Poi ingredient
106 Junkie
107 Former Norwegian king
109 Speedometer info.
110 Warm the bench
111 Dam agcy. of 1933
112 Greek vowel
113 Not pos.
114 Half an African fly

The 'Guardian' Crossword Set by Janus

ACROSS

1 Wine flask found by artist in restaurant. (6)
4 Deal that is arranged by Roman magistrate. (6)
9 Novices' delight in theatrical call. (9,6)
10 Poem discovered in crumpled bag in wine shop. (6)
11 Churchmen having second thoughts about guiding body. (8)
12 Defenders of bottlenecks. (8)
14 Giving a sound quote on location. (6)
15 Writer having beer in German church. (6)
18 Producer's position is somewhat nebulous. (8)
21 Where an extension of sentence is often called for. (8)
22 Craftsman inclined to dawdle? (6)
24 Firm agreement in the book trade. (7,8)
25 Letter read out in vestibule. (6)
26 Measure right round back of heavenly body. (6)



DOWN

1 Smoke arising from principal male figure in bed. (7)
2 Lift up sound beams. (5)
3 Musical sustenance for the enthusiast? (7)
5 Utter with haste. (7)
6 It is clean perhaps but not flexible. (9)
7 Oriental a point behind. (7)
8 King taking split peas for fruit. (6)
13 Bird of some mountain crest. (9)
16 Bill is singing well apparently. (7)
17 One real dish of a woman. (7)
18 Form of religious observance in workplace. (6)
19 The cost of announcing an algebraical amount of money. (7)
20 The garment for a poet, it is said. (7)
23 Short extract from Easter service. (5)

Solutions to last week's puzzles appear on page 88.

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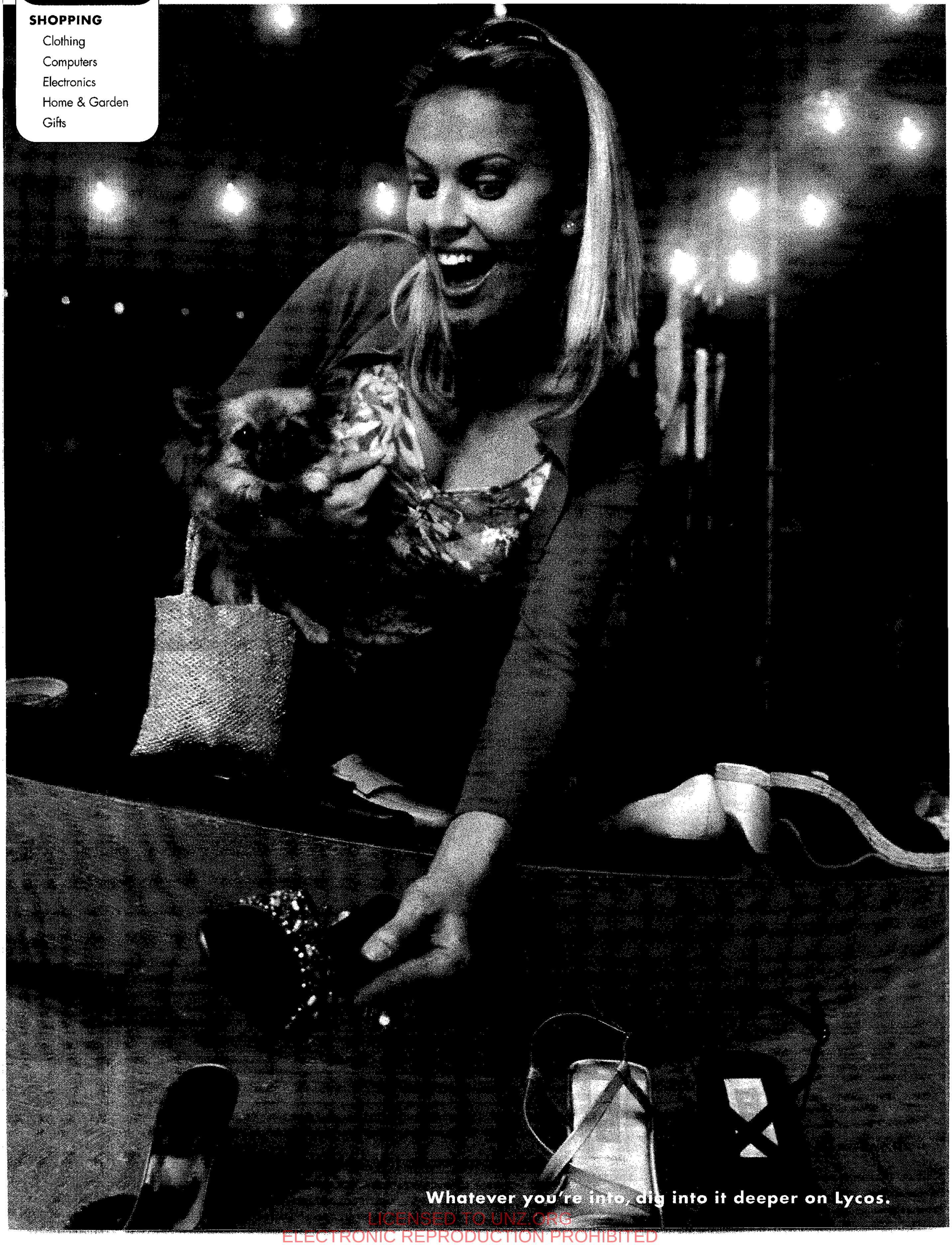
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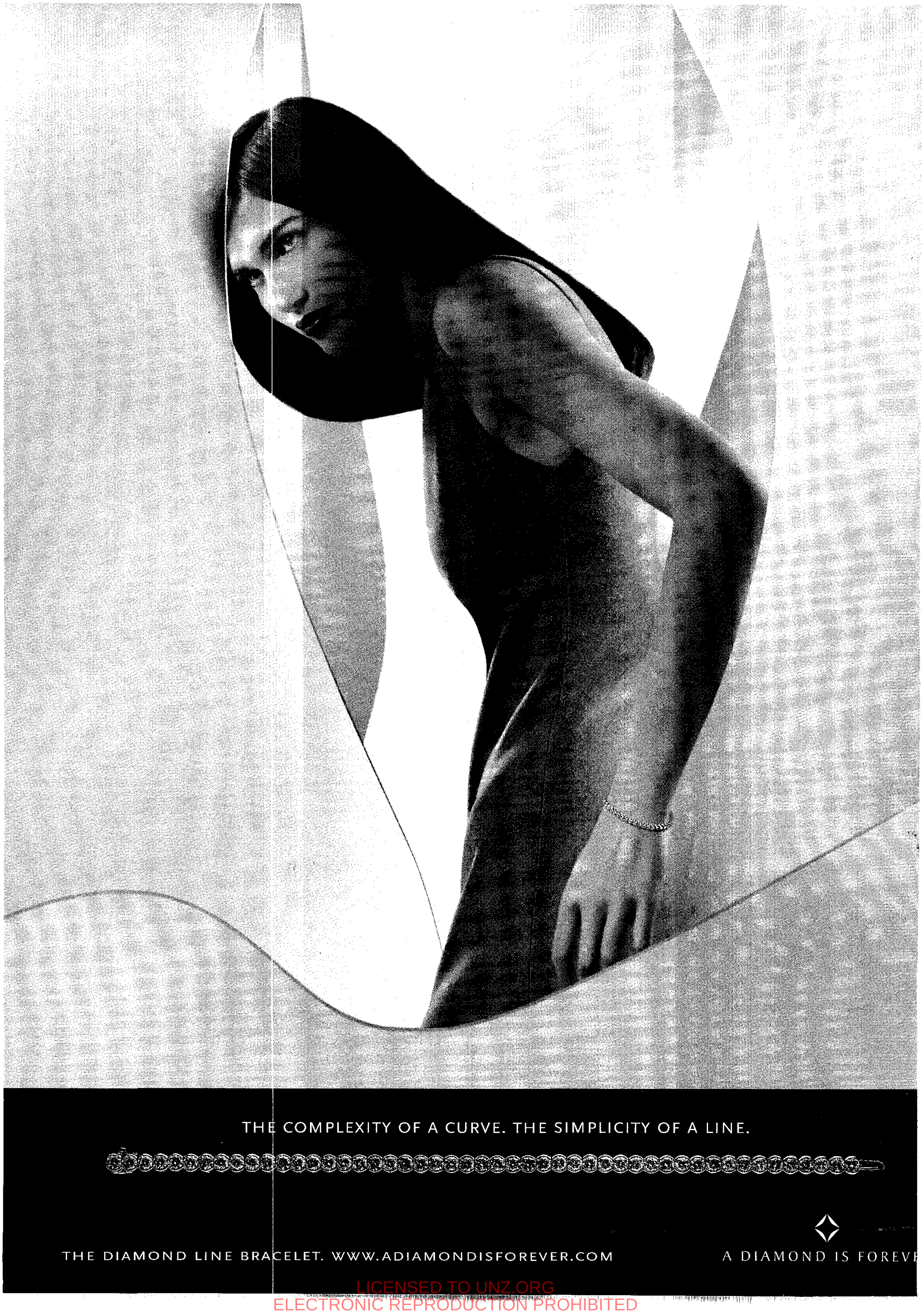
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